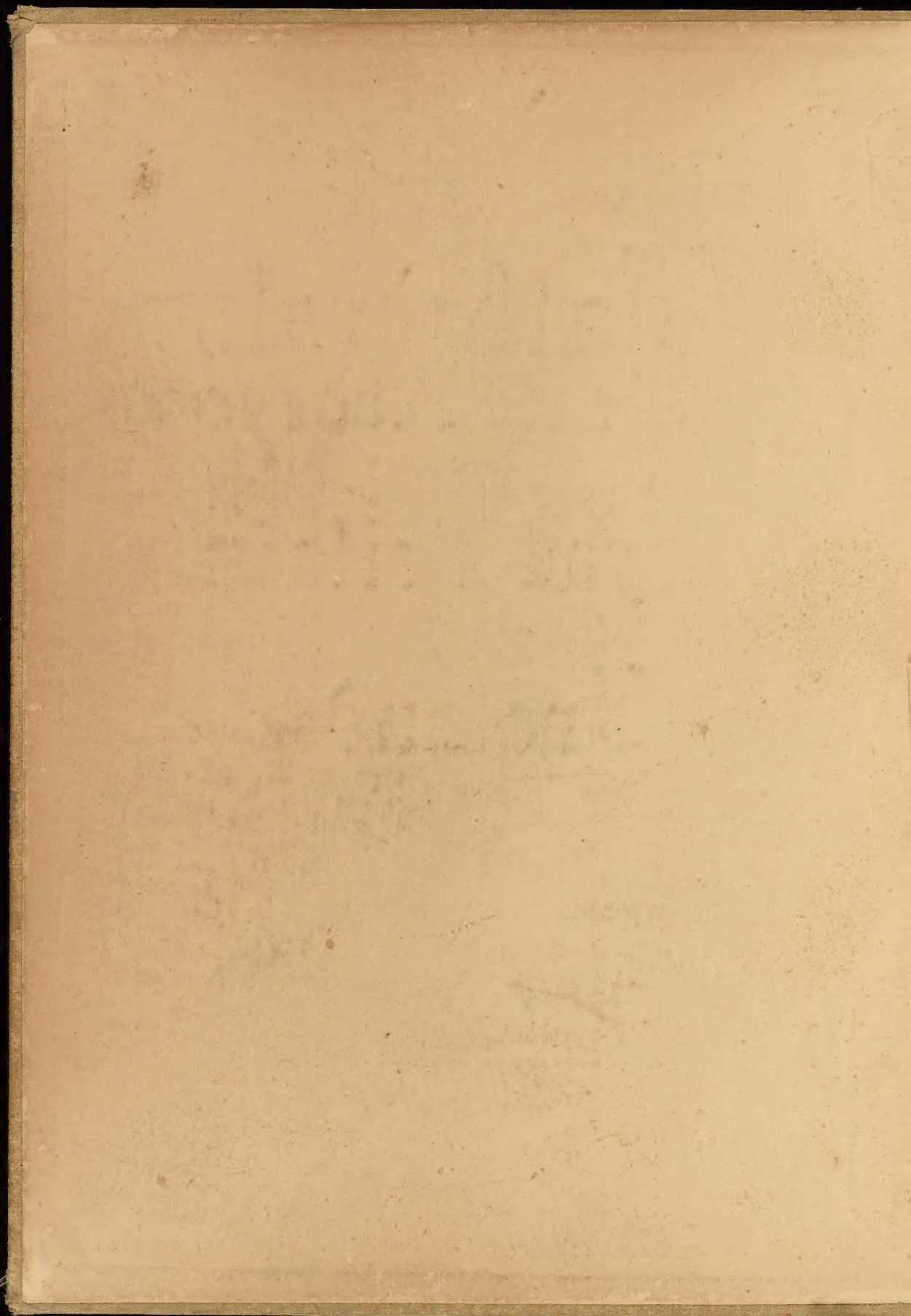




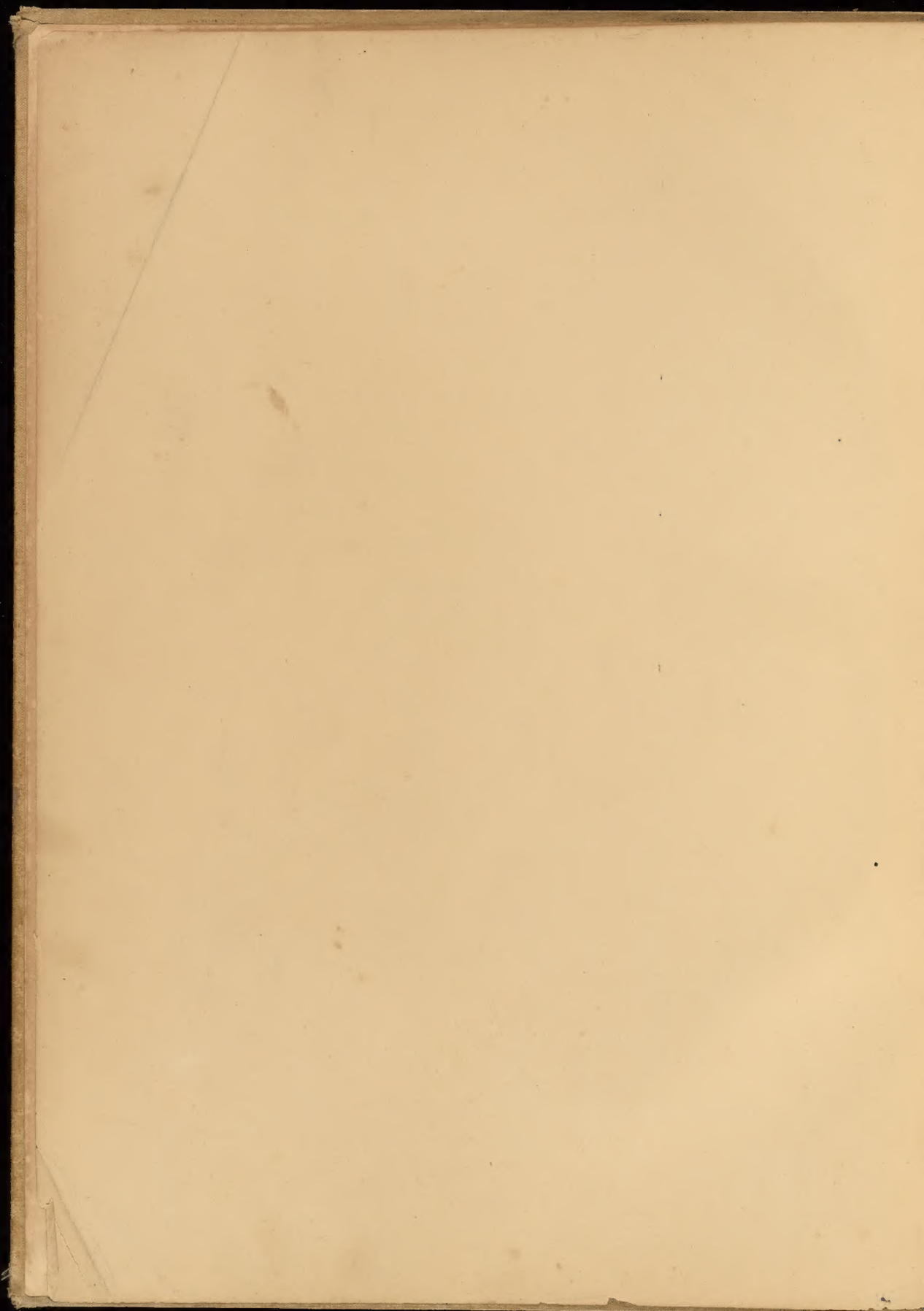
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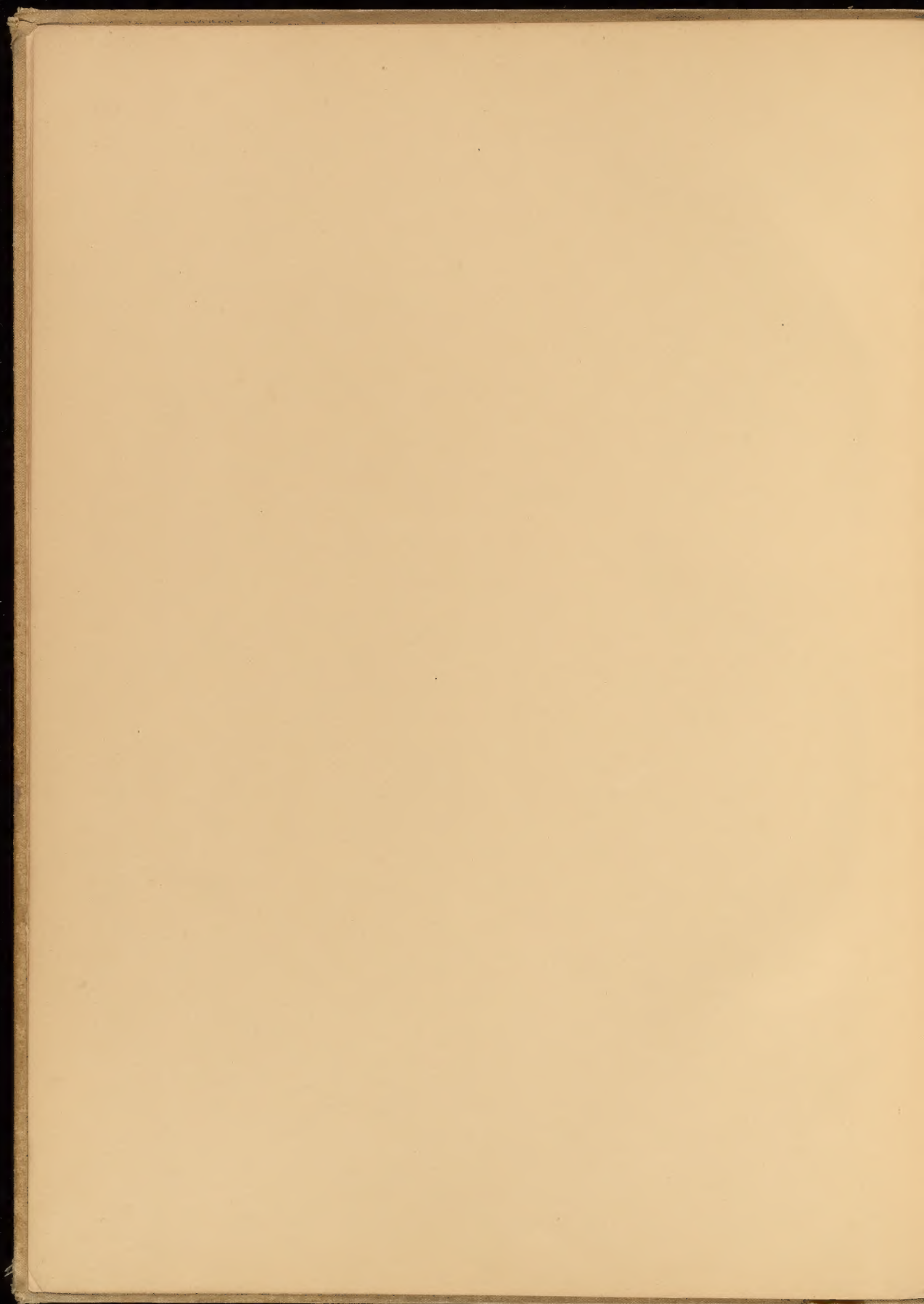


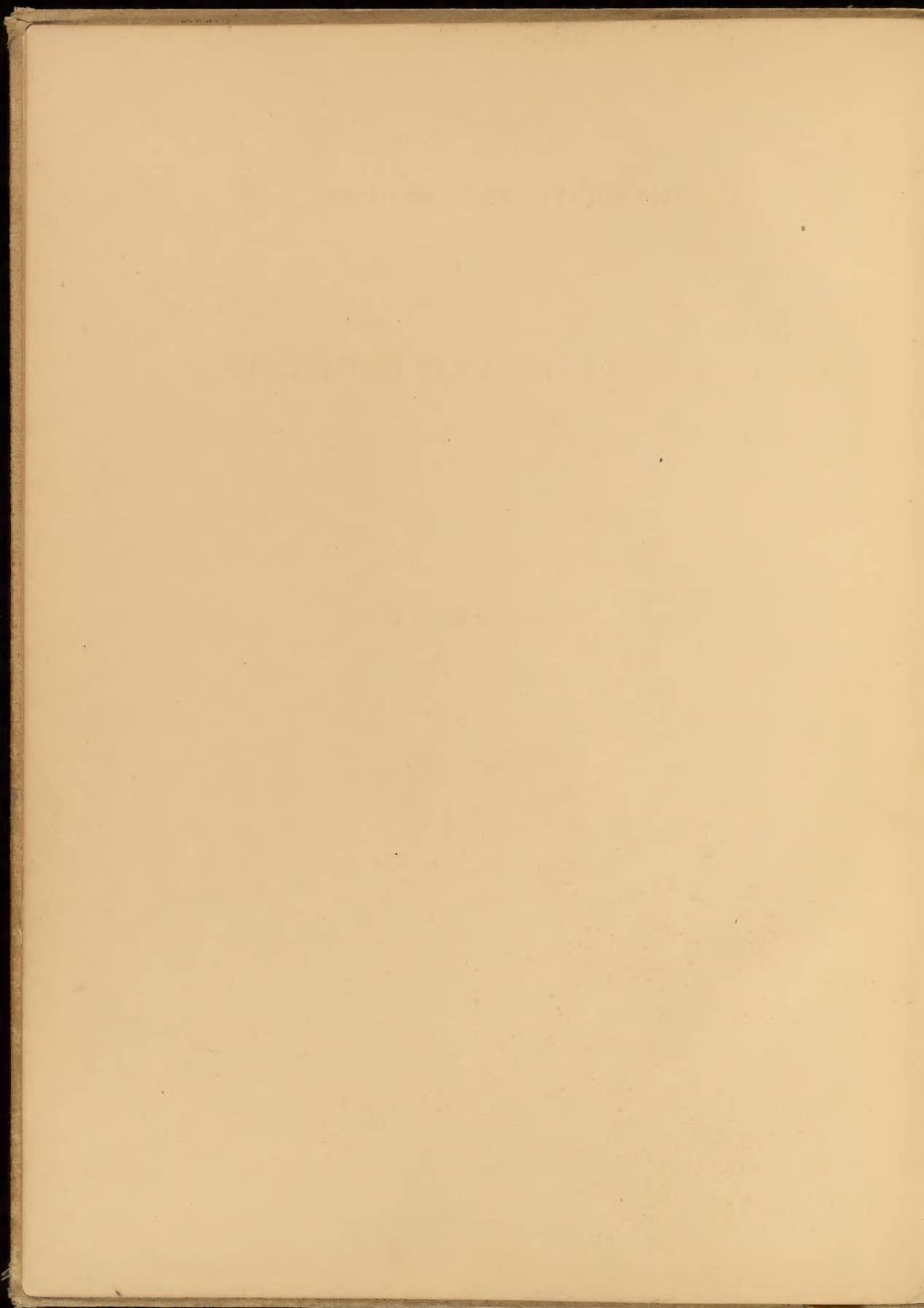


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CATHEDRALS AND ABBEYS
IN
GREAT BRITAIN AND IRELAND

WITH DESCRIPTIVE TEXT
BY
RICHARD WHEATLEY, D.D.



NEW YORK
HARPER & BROTHERS, FRANKLIN SQUARE
1890

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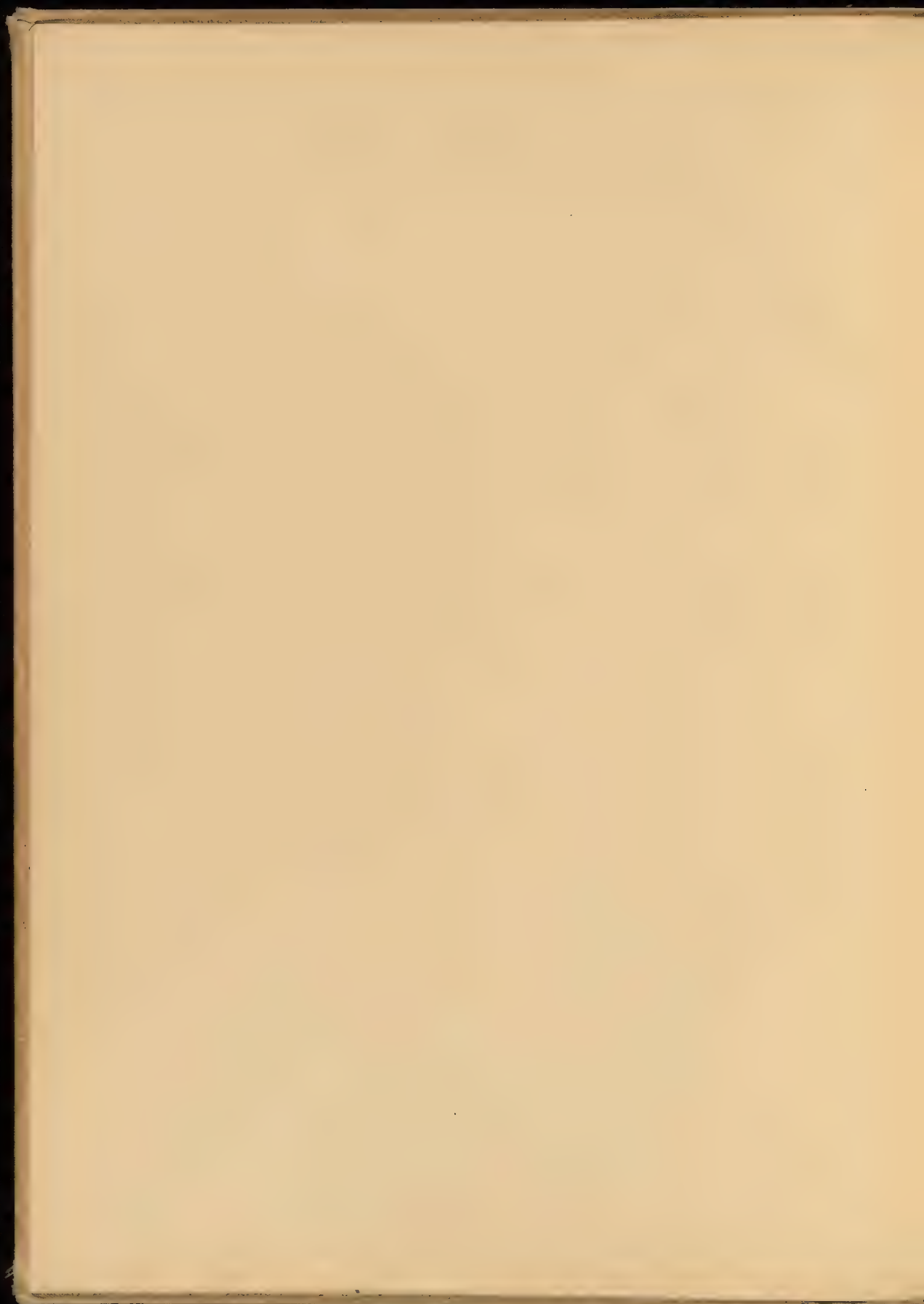
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THE CATHEDRAL SYSTEM.



THE CATHEDRAL SYSTEM.

I. WHAT IS A CATHEDRAL? Simply the chief church of a diocese, in which the bishop has his *cathedra*, official seat, or throne. This building was primarily denominated the "mother church" of the bishopric. "To note a difference of that one church where the bishop hath his seat, and the rest which depend upon it, that one hath been usually termed cathedral, according to the same sense wherein Ignatius, speaking of the church of Antioch, termeth it his throne; and Cyprian making mention of Evaristus, who had been bishop and was now deposed, termeth him *cathedra extorrem*—one that was thrust besides his chair. The church where the bishop sat with his college of presbyters about him we call a *see*; and the local compass of his authority we call a diocese."* Strictly speaking, a bishop's see is a bishop's seat (*sedes*), or *cathedra*, and is applied in a secondary sense to the church in which it is placed, and to the city in which it stands. It is the presence of this seat, and not size, or material, or style of architecture, which gives cathedral character to the church.

The Council of Sardis (347), in which three bishops of British sees took part, and the Council of Laodicea (361) prohibited the appointment of bishops to villages or country places. The Council of London (1075) also adopted the same policy. During the first three centuries the district dependent on the mother church was designated the *parochia* (*παροικία*) of the bishop. Subsequently, as Christianity became ascendant, the civil term diocese (*διοκесьς*) was substituted for it.

Cathedrals, in their original idea, possessed much of the missionary character, and were the headquarters of the bishop and his clergy, from which they went forth to evangelize the heathen inhabitants, and to which they returned for rest, refreshment, and conference. Architecturally these cathedrals either were, or were modelled after, the Roman basilicas, or Halls of Justice, of which many were bestowed by imperial authority upon the Christians for purposes of worship and churchly administration. The basilica was of oblong form, "and was divided by two rows of columns into a central avenue with two side aisles. In one the male, in the other the female, appellants to justice waited their turn."† In some of these buildings, according to Bingham, the women occupied galleries in each aisle above the men. Practice probably differed according to locality. "The three longitudinal avenues were crossed by one in a transverse direction, elevated a few steps, and occupied by advocates, notaries, and others employed in public business. At the farther end, opposite the central avenue, the building swelled out into a semicircular recess, with a ceiling rounded off; it was called *apsis* (*αψις*) in the Greek, and in Latin *tribunal*. Here sat the magistrate with his assessors, and hence courts of justice were called tribunals."

The arrangement of the basilica was specially adapted to the needs of a Christian congregation. The sexes retained their separate places in the aisles. "The transept, the *Βημα*, or *choros*, was occupied by the inferior clergy and the singers. The bishop took the throne of the magistrate, and the superior clergy ranged on each side on the seats of the assessors. Before the throne of the bishop, either within or on the verge of the recess, stood the altar. This was divided from the nave by the *cancelli*, or rails, from whence hung curtains, which, during the celebration of the communion, separated the participants from the rest of the congregation."

Subsequent modifications of the basilican plan were coincident with the adoption of new dogmas and ceremonies. "The church became a temple; the table of the communion an altar; the cele-

* Hooker's "Ecclesiastical Polity," vol. iii., p. 186.

† Milman's "History of Christianity," Book III., p. 346, *et seq.*

bration of the Eucharist the appalling or unbloody sacrifice.* All the spoils of vanquished paganism were consecrated to Christ. Before each of the more splendid churches, with porticos or cloisters on each side, a spacious open court was laid out; on entering this, worshippers were expected to wash their hands in the fountain or tank, and to purify themselves for the Divine Presence. Lingering in the porticos, or in the vestibule—the *narthex*, or one of the *nartheeces*—were the first class of penitents, excluded from hearing the sacred service. The door-keepers distributed each class of worshippers into their proper place. In the first division of the main body were the catechumens or novices, and penitents of the second class (the hearers), who might profit by the religious instruction. "In the midst of the nave stood the pulpit or reading-desk (*ambo*), around which were arranged the singers." From the pulpit, portions of the Holy Scriptures were read by one of inferior order. The sermon was by an orator of higher dignity, and was delivered either from the *ambo* or from the steps leading up to the chancel. Chrysostom generally preached from the pulpit, around which was the last order of penitents. Uncontrollable acclamations often interrupted him and the more moving preachers. Beyond the pulpit an insuperable barrier separated the initiate from the society of the less perfect. These included "the baptized worshippers in their order, the females in general in galleries above (the virgins separate from the matrons). Beyond, in still further secluded sanctity, on an elevated semicircle around the bishop, sat the clergy, attended by the subdeacons, acolytes, and those of inferior order. Even the gorgeous throne of the Emperor was below this platform. Before them was the mystic and awful table, the altar, as it began to be called in the fourth century, over which was sometimes suspended a richly wrought canopy (the *ciborium*); the altar was covered with fine linen."† From the celebration of the Eucharist all but the faithful were excluded. In the Christian sense, the basilica was the palace of the "Great King."

What had been the basilican church of the Roman Christians at Canterbury St. Augustine was permitted by King Ethelbert to reconsecrate to the worship of the triune God. This became one of the mother churches established by Christian missionaries in the chief towns of the Anglo-Saxon chieftains. Surrounding churches, which sprang up in large numbers, were regarded as their children and subject to their rule. Many of these erections had crypts, triforia, clere-stories, and central towers, and were capable of accommodating a multitude of worshippers. The parochial churches of Earl's Barton, Barnack, and Brixworth, St. Michael's in Oxford, St. Benet's in Cambridge, and Holy Trinity in Colchester, are largely, but not wholly, of Saxon construction. Bloxam, in his "Gothic Architecture," gives a list of more than ninety churches containing portions of presumed Saxon architecture. Rickman believed that he had verified the existence of such remains in one hundred and twenty churches. Continental ecclesiastics usually directed the building, and, in the case of important cathedrals and monastic edifices, imported skilled foreign workmen. From the seventh to the middle of the eleventh century the so-called Saxon style of architecture prevailed. Rude, plain, and massive, and ordinarily with western tower and eastern apse, they had as bonding at the angles oblong quoins, set alternately upright and horizontal, so as to form what is called long and short work, imitations of pilasters, low and thick piers, and triangular or semicircular arches. Windows were mere narrow openings, arches sometimes rudely hooded, mouldings few and plain, ornamentation rare and unskilful, string-courses plain and square, inscriptions not uncommon. The baluster shafts of the belfry windows also constituted one distinctive characteristic of Saxon church architecture.

What Walcott says of later Churchmen was also true of them. Their ideal of "a cathedral was a church exceedingly magnificent for worship in its highest form, perpetual offering of prayer and praise, with a merry noise and the sound of rejoicing. It was the heart of the diocese, a mother of all lesser fabrics, the model in its services to parish services, and all the grace of art and splendor was consecrated to enrich that spot where the sacred fire was always kept burning. God needed not the temple, but man had need of its constant intercession."‡ Then, and through following centuries, the choir was first completed for the daily services. The other portions of the church were built afterwards, as convenience or means might allow. Funds were raised by taxation of clerical property, levies on secular estates, collections, donations, bequests, and offerings at shrines.

II. WHAT IS THE CLERICAL ORGANIZATION CONNECTED WITH A CATHEDRAL? Cathedrals, prior to the Reformation, were of two classes, secular and conventual. Since the dissolution of the monasteries by

* Milman's "History of Christianity," Book IV., p. 312.

† Idem, Book IV., p. 317.

‡ "English Ministers," vol. i., p. 84.

Henry VIII., and the reconstitution of the Anglican Church, the secular have been distinguished as cathedrals of the Old, and the conventual as cathedrals of the New Foundation. Secular cathedrals, according to English custom, were served by canons, each of whom lived in his own house, and was not uncommonly married. Thomas of Bayeux, the first Norman Archbishop of York, at first compelled his canons to submit to the severe discipline of Chrodegang of Metz. "By this rule the canons, though they were not obliged to become monks, were yet obliged to conform to the rules of a common life, with a common refectory and dormitory."* But insular independence proved to be more persistent than episcopal pressure, and custom reverted to its ancient forms. Conventual cathedrals were served by religious communities belonging to the monastic order of St. Benedict, of which so many of the first missionaries and bishops were members. These lived under the rule (*regula*) established by the founder, which required every monastery to include workmen of every trade and industry, and through them to dispense with external supplies and tradesmen. Prayer, labor, and study occupied all the time and energy of the generally refined and learned Benedictines, who were at once architects and builders, artists, *litterateurs*, and medical men. Living together in common, each convent formed a chapter (*capitulum*) for its own church. Yet other cathedrals belonged to the order of St. Augustine. All of the monastic class were known as regular or conventual, and, equally with the secular, were subject to the jurisdiction of bishops. From the tenth to the twelfth century, inclusive, seculars were in various instances displaced by regulars, and, more rarely, regulars by seculars.

Bishop Stillingfleet, speaking of the true character and object of a cathedral church and establishment, says: "Every cathedral in its first institution was as a temple to the whole diocese, where the worship was to be performed in the most decent and constant manner; for which end it was necessary to have such a number of ecclesiastical persons there always as might still be ready to do all the offices which did belong to the Christian Church—such as constant prayer and hymns, and preaching and celebration of the sacraments—which were to be kept up in such a church as the daily sacrifice was in the Temple."

In the cathedral the bishop was surrounded by his college of presbyters, of which the purpose was: 1. Consultative—as the *concilium episcopi*, by whose advice he might be governed in administration; 2. Ministerial—for the constant and reverent celebration of public worship in dignified form, *cum cantu et jubilatione*; 3. Diocesan—as the bishop's officials in administration, going out as missionaries or evangelists wherever he might send them. Thus sprang up the chapter of the cathedral, in closest connection with the bishop, and having no corporate existence apart from him. Of conventual communities he was regarded as the abbot. The dean, or present head of English cathedral chapters, did not appear until the tenth or eleventh century, when the political duties of prelates made it necessary for them to depute much of their duty and power to subordinate officers.

The chapter of a fully organized secular cathedral, with the bishop as its nominal head, consisted of (1) the *quatuor personae*, or the four chief dignitaries, viz.: 1, the dean, as the general head of the capitular body, charged with the internal discipline of the corporation; 2, the precentor, or chanter in charge of the choir and musical arrangements of the service; 3, the chancellor, or literary man, who as theological professor superintended the education of the younger members, delivered lectures, procured the delivery of sermons by others, had charge of the library, and wrote the letters of the body; 4, the treasurer, who had the care of the church treasures, *i. e.*, of its sacred vessels and altar furniture, reliquaries, and ornaments. (2) The archdeacons, who were more diocesan than cathedral officers. (3) Canons or prebendaries. Canons were persons living under *canones*, or rules, and were on the list of ecclesiastical officers. Prebendaries were those canons who enjoyed a separate estate (*praebenda*) in virtue of their position, besides their share of the corporate funds. (4) Vicars, or substitutes for canons in the discharge of cathedral duties. (5) Also, in some cathedrals, the subdean, subchanter, or *succentor*, vice-chancellor, and *praelector*, or lecturer in theology.

Conventual or regular cathedrals were governed in the absence of bishops by the priors, as the real heads of their societies. These cathedrals were founded afresh by Henry VIII. as chapters of secular canons presided over by a dean, and were thenceforth termed cathedrals of the New Foundation. The new sees established by the same temporal head of the Church also share in this classification.

Some of the more recent sees have no chapters. The 3d and 4th Victoria placed all the cathedrals of England and Wales under a uniform constitution. The normal type is that of a dean and

* The Cathedral Churches of the Old Foundation, by Edward A. Freeman, p. 139, in "Essays on Cathedrals."

four canons residentiary; but two cathedrals have five, and three have six canons each. Besides these, a body of honorary canons in cathedrals of the New corresponds to the prebendaries of the former Foundation.* Notwithstanding "the unlucky Act of Parliament" just referred to, which Dr. Edward A. Freeman charges with bringing about "a state of things which satisfies nobody," it is manifest, from his essay on "The Cathedral Churches of the Old Foundation," that they have no common organization as at present constituted, and that "the true way to reform" their dislocated and indeed chaotic condition "is to go back to the first principles of the institutions, making such changes as either the examples or the warning of later time may suggest."†

III. WHAT ARE THE CORRESPONDENCES BETWEEN CHANGES OF RELIGIOUS THOUGHT AND ORGANIZATION AND THE FORMS OF CATHEDRAL ARCHITECTURE?

Various parts of the complicated cathedral whole were intended to serve definite purposes, motives of differing character dictated successive modifications of plan and arrangements, religious and ethical causes led to structural changes throughout the five centuries that witnessed foundation, progress, and completion in existing form. The Norman architecture, introduced by Edward the Confessor in the erection of Westminster Abbey, was justly held to be a new kind of design, *novum genus compositionis*, and in no sense a development of the style prevalent in England. After the Conquest the Norman prelates, in an incredibly short space of time, covered the land of their adoption with churches vastly superior to those of their Saxon predecessors. Lanfranc at Canterbury, Gundulf at Rochester, Walkelyn at Winchester, led the van. Their constructions were mainly copies of Norman ideals at Caen, Rouen, and other cities. Though really magnificent in contrast with those they displaced, they were in all probability "colonial" in character—copies but not equals of the originals. "The Romanesque architecture, as adopted and developed by the Norman builders, made the cross the keynote of their whole composition. The entire building, from the foundations to the topmost coping, was ruled by the cruciform idea."‡ "The uniform height of all four arms of the cross, the central tower, two flanking towers at the west end, the long nave unoccupied by permanent seats, the ritual choir with its canopied stalls and misereres," were peculiar to it. The basilican plan, so incapable of æsthetic modification, was wholly abandoned, and the Romanesque Norman, with its multifold possibilities of variety and picturesque beauty, was universally followed.

The peculiarities of this style, which lasted from 1066 to 1154, are the immense solidity of its walls, and the massiveness of all structural features. The central tower is usually low, but sometimes of grand dimensions, and with its pierced sides constitutes a grand lantern. Masonry is wide-spaced in the joints; pillars huge, with capitals formed like cushions, or scalloped on the under edge, or horn-like, and with volutes at the side; arches round, and door-ways deeply recessed. "Ornamentation is rude and shallow, as if hewn with an axe; but at a later period is less coarse, being wrought with a chisel."§ It suggests the instruments of early martyrdom—the billet, chain, saw-tooth or chevron, hatchet, spike, lion's head, and monstrous beaks. The buttresses are flat, like pilasters; the windows are without divisions. Ceilings were wooden, with central spaces; walls of coarse masonry whitened with cement, and picked out with red lines like courses of stone. The north pillars were more lofty than those of the east, and more massive than those of the west. Owing to unskilful engineering and faulty workmanship, the foundations of many churches settled, and their central towers fell down, almost as a matter of course.

The number of chapels, apsidal or otherwise, which clustered in such abundance round the transepts and choir, was determined chiefly by the wealth of the foundation in relics of the older saints, or by the favored spots consecrated by heavenly visions and authenticated by miracles. The plan of these is usually so distributed as to display the relics to the greatest advantage, and to provide suitable accommodations for their worshippers, whose offerings formed a copious stream of riches constantly pouring into the coffers of the institution. The elevation of the eastern arm or presbytery on the subterranean crypt served the twofold purpose of bringing the celebration of the sacred mysteries within view of the worshippers crowding the nave, and of providing a most honorable place of interment for the bodies of those whom the Church most highly appreciated. The entire building mutely but eloquently expressed the Saxon subordination and the Norman supremacy in political constitution; by

* "Encyclopædia Britannica."

† "Essays on Cathedrals," p. 318.

‡ "Essays on Cathedrals," p. 165.

§ Walcott's "English Minsters," vol. 1., p. 28.

its altars and shrines it voiced the general orthodoxy and the spirit of heroic devotion; by its gorgeous ritual choir and splendidly appointed transepts and nave it insisted on the perpetual duty and privilege of liturgic worship, shared alike by priests and congregation; by its statuary, painting, and mosaics it illustrated the condition of the fine arts; by its music and song all that was highest and deepest in intellect and heart of the times; by its sanctuary arrangements the judicial defects of criminal law, and by its various services and ceremonies the morals and spiritual culture of the people.

Norman church building was soon modified by its environment. It obeyed the laws of growth and development. In the Transitional Norman period, from 1154 to 1189, a school of native artists asserted the inherent spirit of national independence, and emancipated themselves from the Norman influence. Their work is distinguished by "the profuse employment of wall ornamentation of every variety of pattern, and by the introduction of arcades of intersecting arches." Glass was also introduced into the cathedrals of Canterbury and York. "English architecture assumed its own characteristics, and became a specific variety, distinguishable from and fully comparable with the indigenous descendants of the French stock from which it had sprung."* The differences between the two are obvious. French cathedrals are in the heart of towns, on busy streets, and are often hideously incrustated by buildings. English cathedrals are in large open spaces, and free from foreign accretions. The latter were for the most part connected with great monasteries, and were not only "mother" churches but also "college" chapels, as is still the case with the cathedral of Christ Church at Oxford. French cathedrals are shorter, wider, and cover more ground than the longer English. Those of Paris, Amiens, Rheims, and Chartres have an area varying from that of Notre Dame, the smallest (64,108 ft.), to that of Amiens, the largest (71,208 ft.). Salisbury, which is rather longer than Notre Dame, covers less ground by fully 9000 ft.; and York, which is quite fifty feet longer than Amiens, and is one of the most spacious of English cathedrals, occupies an area but little larger.

French are more lofty than English cathedrals, but not so indicative of full architectural control over the buildings; frequently have double side-aisles, while Chichester alone has these, and that only in the nave. French cathedrals ordinarily have the *chevet*, or apsidal eastern end. Norwich, Peterborough, and Gloucester retain this in modified form—also Canterbury, Lichfield, and Wells; but the majority of English cathedrals are square-ended. This is to be regretted, since it loses in artistic effect more than it gains in gratification of insular feeling. French cathedrals have not the feature of eastern transepts—of the "double or patriarchal cross"—to the same extent as the English. French architects have succeeded better than those of England in the construction of west fronts, but not so well with towers and steeples. The central tower is comparatively rare in France.

In the development of what is known as the Gothic or Pointed style of architecture, the first, or Early English stage (1189-1272) is primarily exemplified by the presbytery of St. Hugh of Avalon at Lincoln. This exquisite work is "without any admixture of the Norman influence, either in form, details, or mouldings." In point of time, as well as of excellence, it is clearly at the head of all the structural achievements of the Lancet period. Very beautiful work, "combining the grandeur of the Norman with the grace of the Early English," was common from the latter part of the twelfth century. The Norman style, like its Roman predecessor, demanded magnitude as a condition of complete success, "while the Early English and the Decorated can charm in the smallest chapel hardly less than in the grandest cathedral."

The distinctive features of the Early English style are "the narrow windows without mullions, the inverted bell shape of capitals, and the capacity for holding water in the deep basement of the pillars, generally of marble polished to a gloss; tall arches, the finely jointed masonry, and regularity of its courses or successive layers, as if hewn out of one block; the use of a four-leaved flower like St. Andrew's cross, or a lily reversed, and foliage resembling that of the herb Benet. The large doorways have two portals; flying-buttresses are introduced."†

This development of architectural style represents the educational effect of the Crusades, and of growing commerce with other nations. Thought was uneasily longing for freedom of utterance, and manhood for independence of action. Æsthetic faculty was bursting into flower, and home-life rejoicing in growing sweetness and light. Contemporaneously with the commencement of the thirteenth century appeared the Lady-chapel. This was, as a rule, added to the eastern arm of the church; but

* Bonney's "Cathedral Churches of England and Wales," Introduction.

† Walecot's "English Minsters," vol. I, pp. 28, 29.

if some local saint received precedence, the Blessed Virgin either shared her chapel with him, or one in her honor was raised near to or in some other part of the building. Where no rivalry existed, the eastern chapel was devoted to the glory of "Our Lady" alone. All this was coincident with the outburst of devotion towards the Virgin Mary during the pontificate of Innocent III. Pilgrimages to shrines increased in numbers, and the choir was next elongated by the addition of eastern aisles, "arranged with an especial view to the circulation of the processions round the church, as they visited in succession the altars in its eastern portion." These eastern additions are often of the loveliest.

While the position of the high altar was rarely disturbed, its isolation was relieved by the introduction of an arcaded screen or reredos, of rich tabernacle-work, behind it, which also marked the distinction between the ritual choir and the presbytery. Behind this again, usually at the distance of a single bay, a second screen was erected. The space between the two was the feretory, or chapel containing the *feretra*, or portable shrines of the saints who were objects of local devotion. Probably, as one result of these eastern enlargements, the ritual choir in many cathedrals was removed from its primitive place under the lantern of the central tower into the eastern limb. Canterbury set the example in 1180, and was subsequently followed by other cities. Salisbury Cathedral, begun in 1220 and finished in 1258, is a pure Early English example of what was then considered essential to the completeness of such an edifice.

"Gothic," or Pointed, "architecture," remarks a judicious writer, "was always in a transition state; and it should be borne in mind, when any particular style or form of Gothic is spoken of, that the subdivision into styles, classes, or periods is merely a matter of convenience."* Where one begins and another ends is nearly as difficult to determine as the precise lines of demarcation between the several colors of the rainbow. The Transitional Early English period, from 1272 to 1307, follows the perfection of the Lancet or Edwardian style, and is, perhaps, best illustrated by the "angel" choir of Lincoln. The Decorated period, from 1307 to 1377, is subdivided into Early and Late, or Geometrical (1307-1327), and Curvilinear, or Flowing (1327-1377). As a whole, the characteristics of the Decorated style are "large single door-ways, less recessed and canopied, large mullioned windows, a clere-story enlarged at the cost of the triforium, owing to the introduction of loftier aisles; circular and triangular windows; tracery rich and intricate, at first geometrical and then flowing; niches, pierced parapets, great delicacy in the mural foliage, which is conventional in the earlier, and natural in the later period of the style; the use of diaper (flowered-work like the cloth d'Ypres) on the walls; and of the closed blossom of three petals, resembling a hawk's-bell or pomegranate, called the ball-flower." "The buttresses of this style are much more varied than in the First Pointed [Early English]; flying-buttresses are frequent, and of excellent outline and proportions. Parapets are either pierced or panelled, and sometimes embattled. Columns are in the plainer churches cylindrical or octagonal; but in those of a superior class they consist of clustered half- or three-quarter cylindrical attached shafts, sometimes set lozengewise on the plan." Their bases are decorated by a series of mouldings. Capitals have fillet, ogee, or other cap-mouldings.

The Transitional Decorated period, from 1377 to 1399, lasted throughout the reign of Richard II. The cathedral was then the theology of England in stone. The symbolism of the church structure was the growth of centuries of intense and impassioned meditation. Two geometrical figures were employed by the architect in his design. One was the oval representation of light emanating from the standing figure of our Blessed Lord—also illustrated by the chapels round an apse; the other was the triangle, a symbol of the adorable Trinity. The three main branches of the cross—nave, choir, and transept; three divisions of length—nave, choir, and presbytery; vertical height in base, blind, and clere stories; breadth in three collateral alleys, grouping of shafts, and of ribs in the vault, also severally symbolized the Trinity. Other of the perfect numbers, such as seven and ten, also figured conspicuously in the plan of the edifice. There were seven divisions east and west of the central point in the ideal plan, and four on either side of it. Positive deflection was imparted to the lines of wall at the east end to represent the drooping head of the Crucified. The scroll above His head was pointed out by the second transept, whether at the end or in the middle of the presbytery. The responsive songs, white-robed choir, choral worship, sacred symbolism, and offering of sweet odors were held to be an imitation of a divine pattern. All parts of the church in its arrangement, from the double portal under the shadow of rood or cross to the seats around the altar, and the crypt below it; all the orna-

* "English Encyclopedia," Article, Gothic Architecture.

mentation, as in the seven-fold branch or chandelier, font for the crystal sea, inner chancel screen, or that Lenten veil for the transparent rainbow veil, and the crown of light let down from above, were types of earthly and heavenly things—a "divine spirit diffused through forms of human art." The top of the spire resembled hands joined in prayer, and the twin towers of transept or west front seemed to be the two palms of a worshipper uplifted to heaven. The coming of our Lord was sculptured upon the fronts of some churches, and painted on the walls of others.

All of this symbolical design was deeply indebted to the vivid imagination of the East, with which the Crusades had brought the best elements of European society into close contact. Architects prayed before they designed, and builders worshipped while they wrought. All were wild with joy over the completion of their beloved work. "To them a church was a consecrated building. It was instinct with speech; a tree of life planted in Paradise, sending its roots deep down in the crypt, rising with stems in pillar and shaft, branching out into boughs over the vaulting, blossoming in diaper and mural flora, breaking out into foliage, flower, and fruit, on corbel, capital, and boss." At the moment of dedication the doors proudly lifted up their heads, and the "King of Glory" came in. The outward consecration of the fabric was in every detail symbolical of the inward sanctification and grace of those who worshipped therein. Lights burned perpetually, fragrant incense penetrated every nook, worship was almost continuous. Through the luminous bodies of saints in the windows, songful angels, and effigies that seemed to pray in silence, they held fellowship with those above, beneath. Not infrequently they heard, or thought they heard, the far-off sound of sweet music, and were favored with visions of the saints in glory, or of members of the heavenly host.

Material things were made to act upon the soul. In the windows the Root of Jesse and the rose margigold were typical of the Royal Divinity, and the trefoil of his humanity. Lions and mystic creatures, typical of the incarnation, guarded the doors. Animal forms illustrated psalms and hymns. Gargoyles outside the churches took the form of hideous monsters, flying away with mocking pains. Carvings, natural and grotesque, were illustrations of sacred subjects, of sin in dark places, of popular lore and ordinary life, of bitter satire and broad caricature. Heraldic decorations perpetuated the memory of distinguished benefactors, whose names were supposed to be recorded in the Book of Life; sculpture and painting brought human life into direct relation with the divine plan of salvation; the beautiful curves of flying-buttresses, like strong hands and bowed arms, that at once adorned and bore up the building, suggested the poetic fancy "that unseen helpers wrought whilst workmen slept, and fair walls arose to the music of celestial harmonies rather than under the ringing stroke of axes and hammers."*

The nave (*navis*, a ship) was symbolically the ship of Christ on the waves of earthly existence. It was also called the body, as the apse (*chevet*) was the head, and the transepts the arms of the cross. Older writers denominated the east end the front, at which point erection was commenced, and from thence continued westward. All who came to pray were welcomed to the church, and might worship at the rood or other low altars at their convenience or choice.

When the climax of excellence is reached, descent therefrom is commonly swift and certain. The fall of Gothic architecture throughout Europe was caused, in the opinion of John Ruskin, by the "tricks and vanities" involved in the system of intersectional mouldings, and the consequent loss of "all regard and care for the nobler character of the art."† "The introduction of the Perpendicular style," which lasted from the reign of Henry IV. to the close of that of Henry VIII., or from 1399 to 1546, "marks the decay of English architecture." Its demerits are generally recognized. It is "a means of producing the greatest possible effect with the least possible intellectual effort." Yet it has real excellences, and truly magnificent structures were erected during its sway. Professor T. G. Bonney admits that opinions will continue to differ as to its merits, and adds: "To myself it always seems over-mechanical, and wanting in poetry of conception, but undoubtedly its architects have given us some stately and well-lighted churches, and some superb towers."

The Perpendicular style is distinguished by flattened four-centred arches, square-headed door-ways, and shallow mouldings; by the absence of the triforium, or rather its new form of panelling in the lower lights of the clerestory; by the perpendicular lines of continuous mullions, crossed by transoms; by stiff panelling, battlements, and fan-tracery in the vaulting, tracery from the windows overflowing walls and vaulting, and a peculiar ornament, an angular *fleur-de-lis*, known as the Tudor-flower.

Throughout all the centuries, from the Norman Conquest to the accession of Edward VI., successive

* Walcott's "English Minsters," vol. i., p. 10.

† "Seven Lamps of Architecture," p. 59.

architects, without the slightest regard for the designs and plans of predecessors, endeavored to transform ecclesiastical buildings from one style of architecture into another. Hence the intricate overlappings of masonry, the half transformed arches betraying the secret of art concealing art, the piers clothed with new stone, or wrought into fresh forms, the later work hanging like an added robe upon the former.

Even before the advent of the Tudor dynasty taste was decaying, and giving place to sumptuousness. The old faith was dying, and the clergy strove to galvanize it by appealing to superstition. The effort utterly failed. The principal clergy, who should have guided themselves by the spirit and doctrines of the Lord Jesus Christ, adopted a policy the reverse of this, and thereby accelerated their own downfall, and that of the system of which they were the prominent exponents. The square forms and right lines of the Perpendicular style indicate the rigid application of divine law by men into whom the spirit of the Reformation had entered—the disciples of Wickliffe and Luther and Calvin—to the ancient superstitions and abuses. Idolatrous shrines were broken up and swept away ere England had renounced all sympathy with the papacy. Lying impostures were unsparingly exposed. Legend and tradition were thrust into the lower strata of the population. At the dissolution of the monasteries England had more beautiful churches, so great had been the rage for building, than could be wisely used. All were in excellent repair. Some were sold, others dismantled; the wonderfully beautiful cathedral at Coventry was levelled with the ground, and in all the churches, cathedral or otherwise, the theological and ecclesiastical revolution through which the people were passing was mirrored in the altered internal arrangements, and in the destructive treatment to which much of the exterior was submitted. It "involved a vast amount of destruction of minor architectural works—shrines, altars, tabernacles and the like—under the title, often too well merited, of 'monuments of superstition;'" but in this "violent rebound of the national mind from an overweighted faith, it left the fabrics themselves and their chief arrangements, on the whole, undisturbed."

Few churches and no cathedrals were built in England from the reign of Henry VIII. until after the Restoration. The country was a boiling caldron of turbulent religious change. "The ravages committed by the Puritan troops on the magnificent buildings over which they had undisturbed mastery during the civil troubles of the seventeenth century were, happily, chiefly confined to furniture and monuments, together with cloisters, chapter-houses, and other adjuncts, and seldom—Lichfield being a notable exception—had any seriously detrimental effect on the structures themselves."* The iconoclastic zeal of the Puritans was that of the Old Testament, and was directed against what they believed to be the destructive idolatries of Roman Catholicism, and not against the fine arts as such. They pleaded the pure spirituality of the religion of Christ, from which the pompous spectacular worship of Rome had drawn the people away; the primary desecration of cathedrals, as in the case of Lichfield, by Churchmen themselves; the alliance of Archbishop Laud and the High Anglican party with their political oppressors. Liberty, imperfectly instructed, and therefore lawless in some of its doings, was asserting itself against civil and ecclesiastical tyranny. It was reserved for later and wiser ages to reconcile the widest freedom of thought and action with the creation of what is most beautiful and teaching in art.

The Renaissance style of architecture, of which St. Paul's, London, is the only cathedral specimen in England or Wales, is a revival of the Roman antique in triumphal arches, baths, and other edifices, but not of temple or church construction; is, indeed, a blending of differing styles, and never acquired popularity with the English people. Like the religious ideas, manners, and morals of Charles II. and his court, it is discordant with the distinctive attributes of Anglo-Saxon character. Sir Christopher Wren adapted his imitations to the necessities of the English climate. The defects of the style, though not insuperable, are still commonly too prominent—such as the severance of ornamentation from construction (the successful union of which is one of the greatest glories of Gothic architecture), the engaged columns, confused facades, and false suggestiveness of design.

The irreligious apathy of the Anglican Church throughout the eighteenth century is reflected in the condition of its cathedrals. Attempts at repair or restoration were mere "clumsy botchings." Deans and chapters limited their efforts to keeping the fabrics "wind-and-water-tight." Solid and sound for the most part, they were none the less dreary, neglected, and comfortless. Awakened religious fervor, when it did undertake the work of restoration, manifested "zeal without knowledge." It lacked the artistic culture of the ages. Wyatt, the "cathedral restorer," proved to be vastly more destructive

* Canon Edmund Venables in "Essays on Cathedrals," p. 360.

than all the armies of the Parliament. Authorities concurred in his evil work. The worst foes of the glorious old churches were of their own households. "Towers demolished, chapels pulled down, monuments divorced from the dead they commemorate, screens torn down, decayed stone-work pared away to a clean surface, ornaments renewed in stucco, painted glass removed from the windows, and shot as rubbish into the town ditch"—all attested the utter absence of genuine religious taste from the guardians of these precious structures. "Inconceivable as it may seem, our great-grandfathers appear to have thought that they were actually improving a cathedral when they blocked the vistas of its aisles by screens of plaster and of glass, when they hid the fretwork of a vaulted roof by a flat plaster ceiling, and replaced its carved stall-work by big boxes lined with green baize."† Indifference to architectural art, and especially to the cathedrals, was marvellous. Politics absorbed thought and time. Gothic edifices were preferred to those of the Renaissance on ethical and æsthetic grounds, but all poetic feeling in art seems to have been wellnigh extinct. Spiritual life, attended by enthusiasm and beneficence, was practically gone. England, in its higher classes, was grossly animalized. Professor Bonney frankly says that the noblest qualities of the soul were "smothered under beef and pudding, or drowned in beer and port-wine."

The revival of public interest in the mighty cathedral memorials of mediæval piety is very largely the result of the Methodist movement originating in the University of Oxford. Within the past half-century most of them have been restored with enlightened zeal and unsparing munificence, correct knowledge of the details of mediæval architecture, true appreciation of the principles which guided it, and also with consciousness of the purposes for which cathedrals exist, and the ends they may be made to serve. The Victorian era has been one of church building and restoration, despite the passionate protests of Ruskin, who declares that he hates architectural restoration of any kind; that "the thing is a Lie from beginning to end," and that it is "no question of expediency or feeling whether we shall preserve the buildings of past times or not. *We have no right whatever to touch them.*" "It has removed whitewash and paint, and swept away numerous incrustations and hideous disfigurements," but it has also been destructive of much that was historic in the churches thus restored. To monuments, often inartistic and ugly, it has shown no mercy; but in removing them to belfry chambers and other hiding-places it has marred the history both of locality and nation. It is not creative but imitative. "For years every style but Gothic has been an abomination to the Anglican Churchman." It would seem, as Professor Bonney remarks, that in his estimation "the plant of architecture has borne all its possible fruits, and passed through every possible cycle of development," and that nothing is left for the children to do except to reproduce the work of the fathers.

But this opinion is decidedly erroneous. The history of church architecture shows it to have been an embodiment of the intellectual and religious life of the builders—the expression of their maturest theological, ethical, and ecclesiastical beliefs. In like manner the architecture of the future must and will embody the clearer perceptions of natural and revealed truth, the deeper and more scientific knowledge, the higher and wider aims, and the more Christ-like life of the visible and militant Church. For these reasons it will differentiate itself from the earliest Decorated English, enriched by decorative elements from the exquisite Decorated Gothic of France, desiderated by Ruskin for England.

IV. WHAT FORM OF THE CATHEDRAL SYSTEM, IF ANY, IS BEST SUITED TO THE NEEDS OF ENGLISH-SPEAKING PEOPLES?

Fifty years ago the Church of England labored under the reproach that she had inherited ecclesiastical buildings too ample for her shrunken form, adapted to another ritual, and which she knew not how to use. Since then her constitution has been altered in conformity with modern ideas. Multitudes of her sinecures have been abolished, her officials charged with more definite duties, and held to stricter account, and her clergy and laity roused to evangelical, persistent, and liberal effort for the highest Christian culture of the population. Just as the primitive Church found no insurmountable difficulty in attempts to utilize the basilica, or even the heathen temple, for divine worship and churchly administration, so the Church of England meets with no special obstacle in using what was formerly the Roman Catholic cathedral as an instrument of evangelization and Christian edification. Christ, the great Head of the Church, is ever present therein through the Holy Spirit. "The old order changeth, and God fulfils himself in many ways." In new forms of ministry to human need every part of the

* "Essays on Cathedrals," pp. 360, 361.

† Bonney's "Cathedral Churches of England and Wales," Introduction.

cathedral, and every chapel attached thereto, has or may come into useful service. Professor Bonney affirms that: "The old exclusive policy of the 'cathedral close' is a thing of the past; deans and canons admit themselves to be but ordinary mortals, and work as hard as their brother men; the cathedrals are decently, and in many cases sumptuously, restored; services are numerous and attractive. The cathedral has become, as it should be, a centre of religious life and instruction, the great common church of the several parishes of the town. At all reasonable times it is open, and in most cases the visitor can move unrestricted through all parts where a more special custody is not needed. Not seldom, also, the cathedral has become a centre of intellectual activity for the town, and the main-spring of every good work."

Cathedral, and indeed all churches, ought to be effectively conservative and grandly helpful of all that is good in faith and morals. Canon Venables truthfully states that "on every side we see fresh evidences that she [the Church of England] duly appreciates the worth of the inheritance she possesses in her cathedrals, and is resolved to avail herself of them to the full. The increased facilities offered for the reception of numerous congregations in the choirs of our large cathedrals"—practically throwing nave and choir into one for purposes of worship—"the naves themselves, no longer regarded as the mere vestibules to the choirs, and left in stately emptiness, but employed for their primitive use as places for preaching *ad populum*, for the gathering of large evening congregations, and for the periodical assemblage of the church choirs of the diocese;—the transepts, chapter-houses, libraries, and other annexed buildings serving as the meeting-places of sacred synods, diocesan conferences, and gatherings for promoting and carrying forward the work of the Church in the diocese;—and even the side-chapels, so long left in dreary uselessness, beginning to be recognized as the possible sacred centres of the various religious organizations so rapidly rising in our Cathedral cities—deaconesses, sisterhoods, nursing institutions, young men's associations, guilds, and the like, where, in strict subordination to the Dean and other Cathedral authorities, they might periodically meet, and go forth to their common work, strengthened and refreshed by the sense of their brotherhood in Christ;—other chapels used for the periodical delivery of theological lectures;—the opportunities for worship no longer restricted to the ordinary Matins and Even-song, but embracing early celebrations of the Holy Communion;—bright, popular evening services with hymn-singing, and short morning services on week-days, to hallow the first hours of a day of business or labor;—the great religious and social difficulties of the day treated by master minds, united with the hallowing influences of prayer and praise;—the additional encouragement given to the long-lost habit of private devotion in our cathedrals;—the revival of the 'oratorio' in the sense which its name indicates, and its author designed, as the handmaid of prayer and the kindler of devotion."*

These words not only point out the possibilities of the cathedral church, but "indicate a sphere of usefulness so enlarged, and so adapted to the needs of a diocese, that it may be truly said that if we had not Cathedrals it would be necessary to found them. . . . Deans and Chapters are fully awake to the fact that Cathedrals have as true and as necessary a place in the Church system of the nineteenth century as in that of the thirteenth, and are resolved that the Cathedral shall once more become the religious centre of the diocese, the warm heart throbbing with religious life, and diffusing strength, hope, and vitality to every parish within it, as well as the sacred home whose doors are ever open to receive all her children who may desire to come and worship within her walls, and join in the services of prayer and praise—with all the stateliness and magnificence that dignified ceremonial, and music in its highest form and its most skilful execution, can produce."†

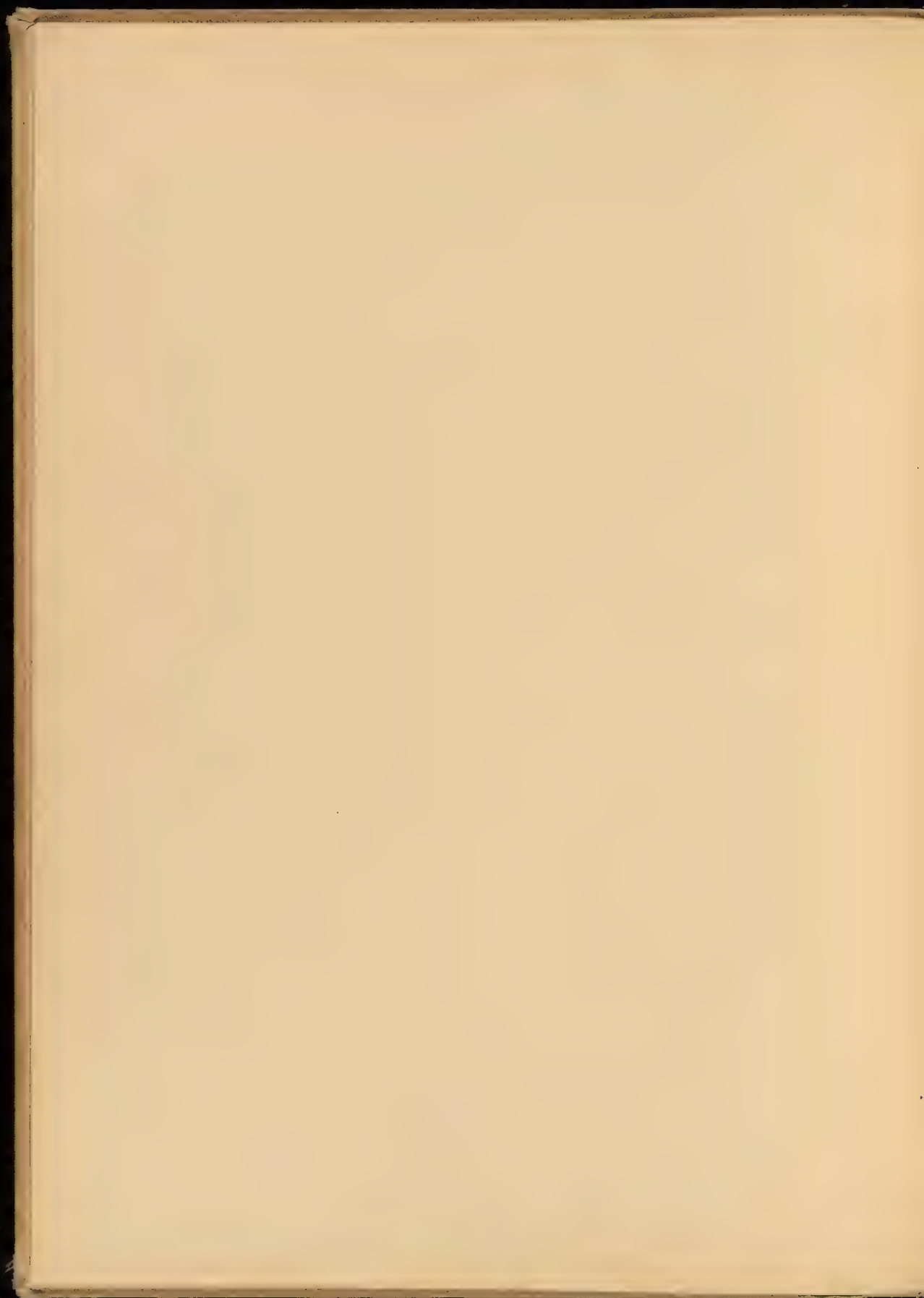
The clerical organizations connected with cathedrals must necessarily assume such form as will, under God, best enable them to accomplish the objects held in view.

What is true of cathedral churches and organizations in Great Britain is, with modifications, also true of similar establishments in all English-speaking communities. Wherever they closely approximate to the ideal, the voice of humanity will loudly exclaim, "Destroy them not, for a blessing is in them." The ideal is, as yet, only an ideal. It may be the mission of the Protestant Episcopal Church in the city of New York, with its rich endowments, proverbial liberality, and vigorous spiritual life, to give it reality. None in that meeting-place of the confluent nations can doubt its necessity. The Church of Christ builds for the future of the Great Republic. It also builds for eternity—and should always be building with all the resources of mind, heart, energy, and goods at its command. Its edifices should be the expression of

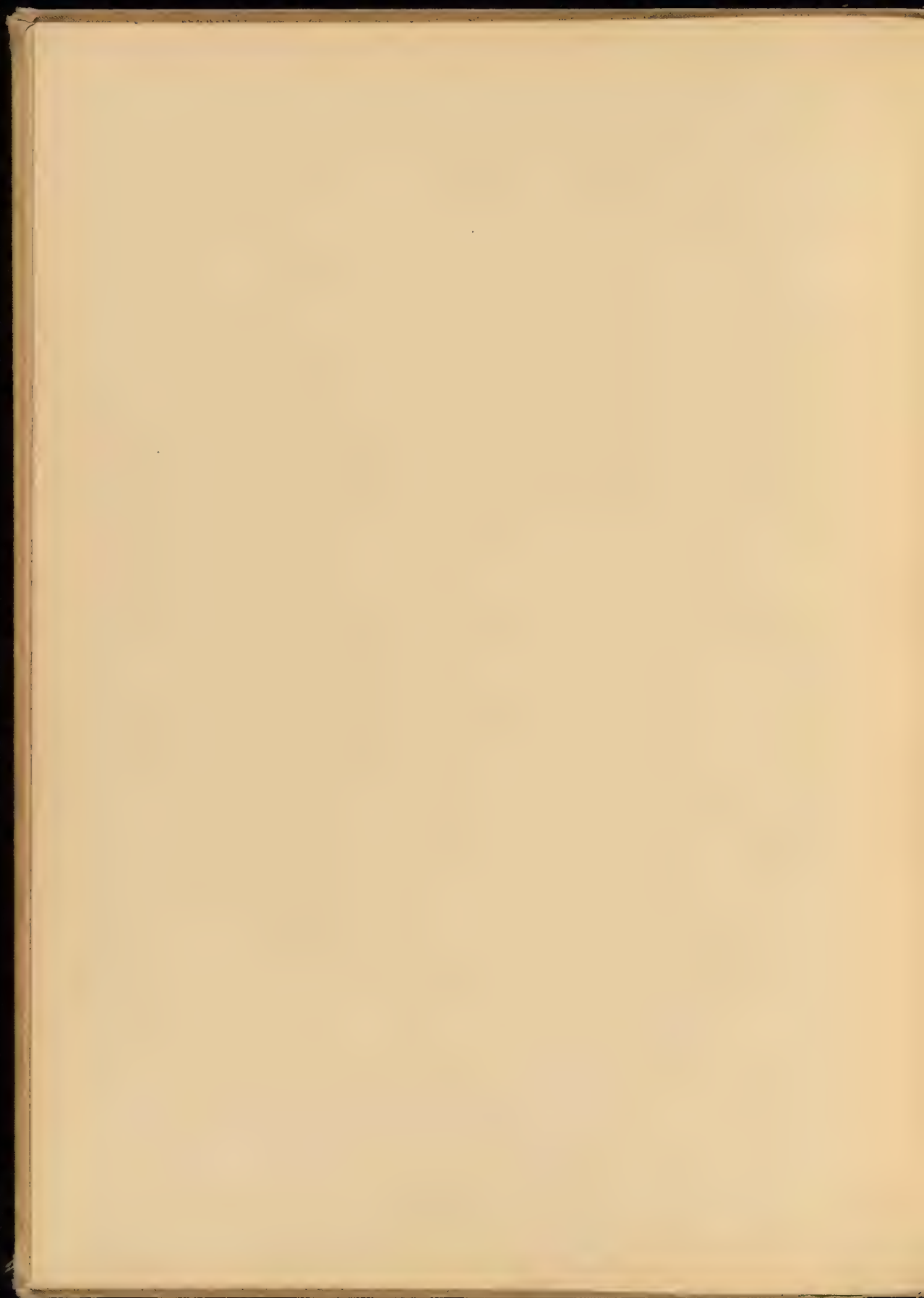
* "Essays on Cathedrals," pp. 361, 362.

† *Idem*, pp. 362, 363.

national polity, life, history, and religious faith, and the indexes to its material resources. Clear perception of this natural fitness of things will powerfully aid conception of the ideal cathedral and its appurtenances. "Know what you have to do, and do it," is said to have been the canon of a distinguished artist whose works united perfection of drawing with resplendence of color. Under the social conditions of American life, the ideal cathedral will necessarily be costly, and that from the intelligently pious impulse to give "precious things merely because they are precious;" a giving infinitely more valuable than the gift—a giving that will infuse such vitality and creativeness into art as has not been felt since the thirteenth century. Knowing with what and how to build, the architect will not only express the homeliness and lyric sprightliness of life, but also its sorrow and mystery. Light and shade will symbolize its gladness and trouble. In ornamentation the closest imitation will be of the noblest objects. Nor will he disdain to appropriate whatever may be valuable in the works of his predecessors, any more than Raffaele to carry off "a whole figure from Masaccio," or borrow "an entire composition from Perugino." Wholeness of heart, giving birth to unsuspected powers of genius, will be in the work. Hurry will be a stranger to it. "In proportion to the time between the seed-sowing and the harvest is the fulness of the fruit."



CATHEDRALS AND ABBEYS.



SALISBURY CATHEDRAL.

THE cathedral church of St. Mary, Salisbury—the “Parthenon of Gothic architecture”—commenced by Bishop Richard Poore in A.D. 1220, was finished and consecrated in 1258. The cost is said to have been 40,000 marks, or £26,666 13s. 4d., the proceeds of collections and private donations. Cloisters and chapter-house were constructed between 1263 and 1284. Small secondary transepts make the ground-plan of the entire structure “resemble a double or archiepiscopal church.”* The spire owes its erection to Bishop Robert de Wyville (1330–1375). The cathedral itself is the first great church of the Pointed style built in England, and is one of the finest and most complete examples of the Early English form. Pugin declared that he had seen nothing like it in Europe; Stanley that it is “indeed all-glorious without.” That of Amiens in France is its larger rival. Groups of tall, narrow windows without tracery, acute arches, slender clustered pillars, foliated capitals, artistic mouldings, deeper buttresses, simply ribbed groined ceilings, and very high, steep roofs, displaced those of the Romanesque or Norman.

“Dimensions of the cathedral, internally, 480 ft.; nave, 229 by 82 by 84; main transept, 206 by 50.6 by 84; choir and presbytery, 151 by 82 by 84; Lady-chapel, 68.6 by 37 by 39.9; the tower, 207 ft. high; the west front, 111 by 130; the chapter-house, 58 by 58 by 52; the cloisters, 181 by 18 by 20.3 ft.”†

During the Civil War Salisbury Cathedral escaped material profanation, was subsequently repaired by Sir Christopher Wren, but suffered greatly from the iconoclast zeal of the architect Wyatt in 1782–1791.

Admirably situated on a broad greensward lawn, it is seen to the best advantage. The gray oolitic Portland stone contrasts exquisitely with the blue or cloud-flecked sky. The “silent finger” of its octagonal spire, rising to a height of 404 feet above the pavement, is the loftiest in England—22 feet lower than that of Amiens, and 64 feet lower than that of Strasburg, but more gracefully proportioned than either. Its safety is not endangered by the fact of its being twenty-three inches out of the perpendicular. Counter-thrust arches between the tower piers secure stability. The west front, filled with statuary associated in idea with the *Te Deum Laudamus*, is very striking. The ball-flower among its mouldings, characteristic for the most part of the Decorated style of the

* King's “Hand-book to the Cathedrals of England,” Southern Division, Part I., p. 131.

† Walcott's “English Minsters,” vol. i., p. 101.

fourteenth century, points to a later completion. Like the west fronts of Wells and Lincoln, this is a screen concealing the natural ending of nave and aisles. In common with the entire exterior of the building, it was carefully restored, under Sir George Gilbert Scott's direction, between 1862 and 1864. The north porch, lined with double arcade, and with chamber in upper story, may have served as a school, or "Galilee" chapel for penitents. The nave, especially when viewed from the west end, is exceedingly beautiful, although somewhat cold and "deficient in mystery," from the absence of the stained glass, removed before or during Wyatt's "restoration." The triforium greatly resembles that of Westminster. Two long rows of monuments to warriors and prelates rest on the continuous plinth between each pier. Those of Lord Stourton, hung with a silken cord for ferocious murder in 1556; William Longespée (1226), son of Henry II. by "Fair Rosamond," and first Earl of Salisbury; his son William, the second earl, and a valiant Crusader; the "boy bishop;" and John Britton, the "father of modern archæology;" that of Bishop Bridport, near the choir; and the very curious brass, in the north-east transept, of Bishop Wyville (1375), who recovered Sherborne Castle and the Chase of Bishop's Bere for his see, are suggestively interesting.

The ascent of the spire discovers its interior filled with a timber frame consisting of a central piece with arms and braces—not mortised into the central piece, but removable at pleasure. On these arms the scaffold rested while the spire was rising. "The entire frame is hung to the capstone of the spire by iron crossbars and by the iron standard of the vane, which is fixed to the upper part of the central piece." Great strength is thus given to the whole shell and summit of the spire.

In the choir Earl Beauchamp's superb reredos commands gratifying notice. Bishop Audley's chantry is a very fine example of Late Perpendicular. The Lady-chapel, with its reed-like columns and rich tiling, contains the tomb of St. Osmund, and also of

"The glory of all verse,
Sidney's sister, Pembroke's mother."

The muniment-room, containing cathedral charters and other documents; the library, with its ancient MSS. and transcript of Magna Charta committed to the care of William Longespée, as one of the original witnesses; the quiet and graceful cloisters; the beautiful chapter-house, with ancient Decorated table, and sculptures that are "among the most interesting remains of Early Gothic art"—figures representing the different virtues trampling on the vices, and illustrating the history of man from the creation to the giving of the law—are of great instructive interest.

The history of Salisbury diocese begins with the establishment of that of Sherborne by King Ina about A.D. 705. Out of the latter the bishoprics of Wells and Crediton were carved about the year 905, and that of Ramsbury about 920. The latter was reunited to Sherborne about 1060, and the "bishop-stool" transferred in 1076 to Old Sarum. Thence, in 1220, it was removed by Bishop Richard Poore to *Searobyrig*, or Salisbury. Among the predecessors of this distinguished prelate, the learned St. Aldhem (705-709), the martial Ealh-



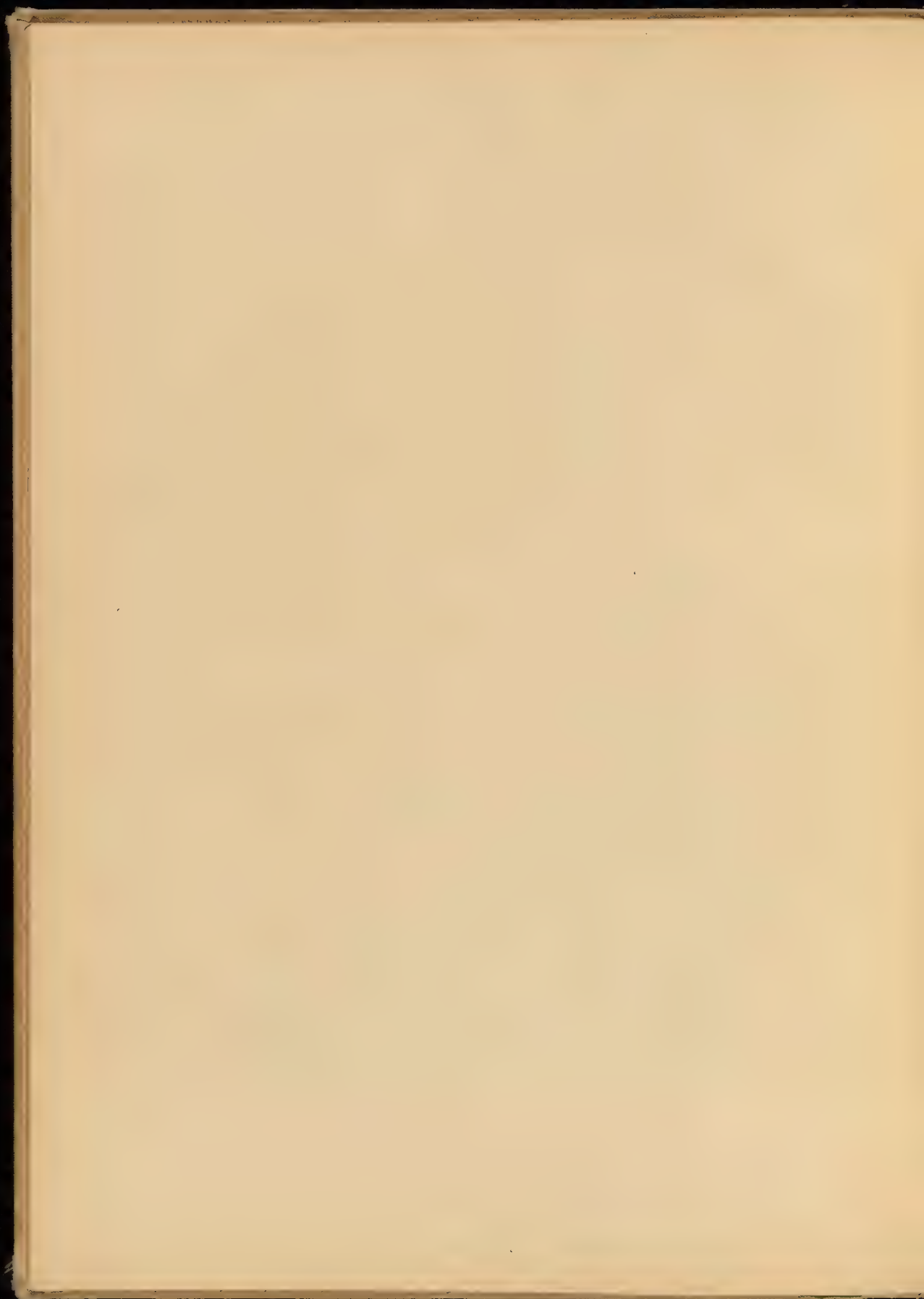
West Front and Spire.



Salisbury



Cathedral.



stan (817-867), Asser, the biographer of King Alfred (901), Herman (1058-1078), who retained his see after the Conquest, Osmund (1078-1099), who compiled the *Consuetudinarium*, or Ordinal of Offices, "for the use of Sarum," which is still preserved in his cathedral, Roger (1102-1139), the great feudal Churchman, and most powerful subject in England, and Jocelin de Bailleul (1142-1184), co-framer of the Constitutions of Clarendon, were the more prominent. Bishop Poore was translated to Durham in 1229. Of Robert de Wyville (1330-1375), Fuller remarks: "It is hard to say whether he were more dunce or dwarf, more unlearned or unhandsome." His disadvantages, however, did not prevent him from being a most capable architect and administrator of diocesan affairs. Robert Hallam (1407-1417), the moral cardinal, and great leader of the English in the Council of Constance (1415-1417), asserted the civil supremacy and condemned the punishment of death for heresy; Richard Beauchamp (1450-1481), Chancellor of the Order of the Garter, was a great builder; Lawrence Campeggio (1524-1534), Cardinal of St. Anastasius, was deprived of his see by Act of Parliament; and Nicholas Shaxton (1535-1539) resigned it on account of Gardiner's famous six articles. John Jewell (1560-1561), author of the famous "Apology of the Church of England," was also the patron of the "judicious" Richard Hooker; Gilbert Burnet (1689-1714), the many-sided polemic and author, enjoys the rare distinction of having numerous readers a century and a half after his death.

Bishop: The Right Rev. John Wordsworth, D.D. Salary, £5000. Dean and Chapter: The Very Rev. G. D. Boyle, and four Canons Residentiary.



Choir of Salisbury Cathedral.

ST. PAUL'S CATHEDRAL, LONDON.

"THE Cathedral of St. Paul, by far the most important ecclesiastical building in the style of the Renaissance which exists in England,"* is in length, including the portico, 500 feet; the greatest breadth across the transept, but without reckoning the porches, is 250 feet; the general width of the nave is 115 feet, but this at the western end is augmented by the projection of the towers. The ground-plan of the exterior is a Latin cross, from the centre of which the dome, the distinctive feature of the edifice, rises to a height of nearly 365 feet. St. Peter's, at Rome, is on a grander scale, having a length of 630, breadth of 440, nave width of 220, and height of dome 437.6 feet. Viewed from the outside, St. Paul's is seen to be of the Corinthian order of architecture in the lower, and of the Composite in the upper section. The west front and dome demand special attention. "Balanced regularity and ordered magnificence" make the whole building one of the most successful of classic works. "Sublimely grandiose in its general outlines, it has," as remarked by Augustus J. C. Hare, "a peculiar sooty dignity all its own."†

The site occupied by St. Paul's Cathedral has been holy ground from hoar antiquity. Here the Romans dedicated a temple to Diana. Here, in the seventh century, Ethelbert of Kent established a monastery dedicated to St. Paul, while Mellitus, companion of the evangelist Augustine, was Bishop of London. Devastating fire levelled it with the ground in A.D. 1087 or 1088. Maurice, then bishop of the capital see, at once raised its successor from the stones of the Palatine Tower, and from Caen, in Normandy. Old engravings and descriptions impart fair ideas of this cathedral. Before its completion another extensive fire, in 1136, greatly injured it. When finished, it did not satisfy architectural taste: a more sumptuous sanctuary was desired. The central tower and the whole of the choir were rebuilt before the close of A.D. 1240. Then it was one of the finest cathedrals in all England; in length 596 feet, and from the floor to the ridge of the choir roof 140 feet high. The tower, crowned by a spire, reached an altitude of 460 feet or more. Part of the crypt, after 1256, was utilized as the parish church of St. Faith. At the north-east angle of the church-yard stood the famous Paul's Cross, from which learned and eloquent preachers delivered political and controversial sermons to deeply interested congregations. Fire and lightning repeatedly smote St. Paul's. What was infi-

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 44.

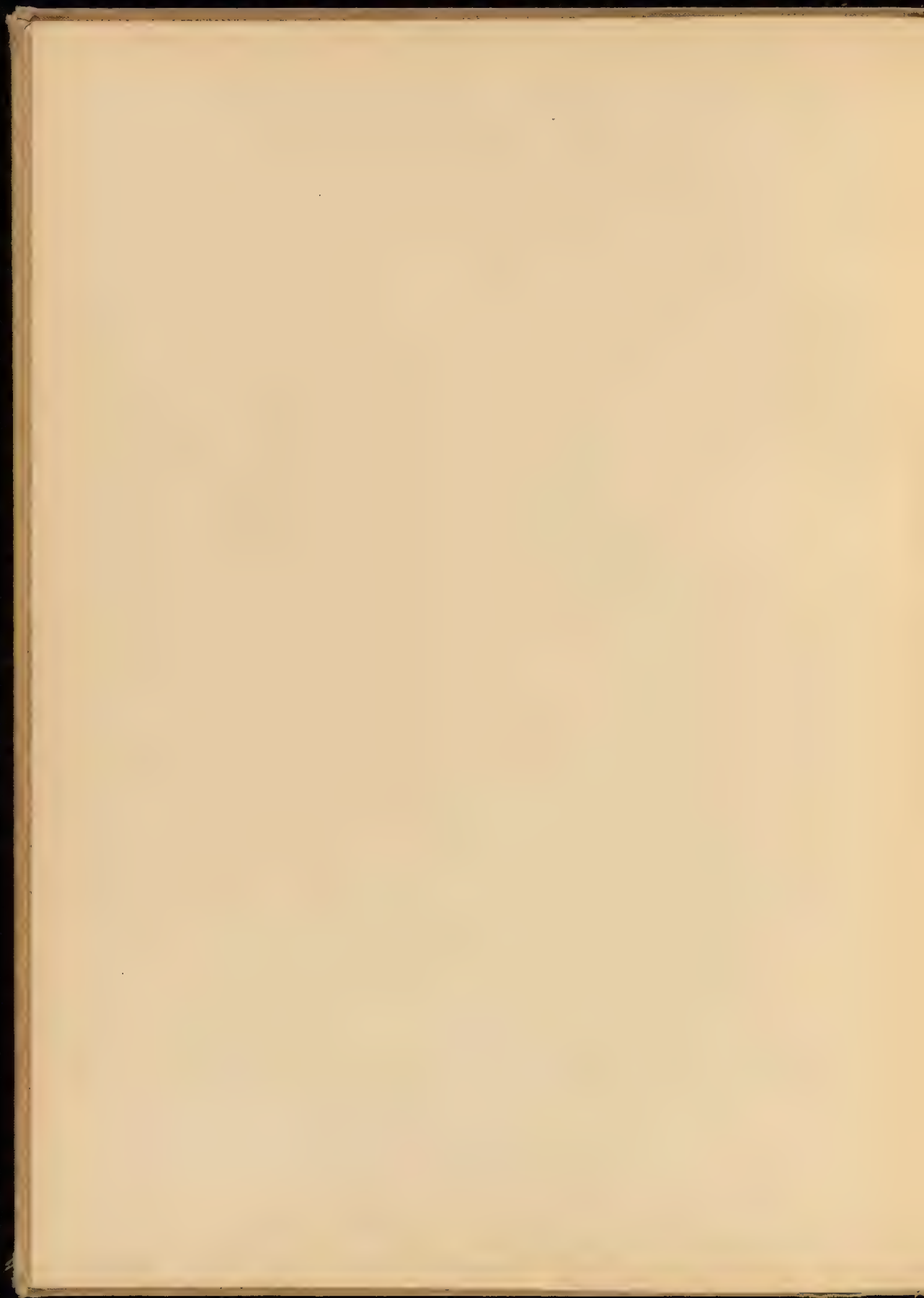
† "Walks in London," vol. i., p. 128.



St. Paul's



Cathedral.



nately more to be regretted, the ancient reverence decayed. The nave, particularly, was desecrated. It became the "land's epitome," where business was transacted, pockets were emptied, "gallants swaggered, and strumpets flaunted."* The strong hand of reforming Puritanism did nothing to arrest structural ruin, but rather hastened its progress. The "Great Fire" of 1666 soon reduced "that most venerable church" to an unsightly heap of calcined débris.

But the Cathedral of St. Paul soon sprang from its own ashes into richer beauty and more stately grandeur. The very first stone brought by a mason from the rubbish of the old church to serve as a mark for the centre of the dome bore the significant inscription, *Resurgam*—I shall rise again. Sir Christopher Wren, principal architect for rebuilding the whole city, directed the resurrection. Attempts at restoration had been abortive. Wren's genius produced designs for a new structure, of which King Charles II. approved one, giving license at the same time for prudential alterations. This the architect construed so liberally that the eventual embodiment was far superior to the original plan, which was "in some respects absolutely hideous." In 1674 the ruins were cleared away, and on June 21, 1675, the foundation-stone was laid. The Portland quarries furnished hard and durable building materials. Wren built for eternity—slowly, surely, judiciously. The entire cost, £747,954 2s. 9d., was defrayed by a tax on every chaldron of coal brought into the port of London. The choir was opened for divine worship on December 2, 1697, and the dome perfected in 1710. Monument more impressive the gifted builder could not wish. But his joy was marred by dull and envious incompetency. His salary of £200 per annum was cut down by one-half, and the graceful effect of his labors insulted by stupid intrusions. To crown ingratitude, the illustrious architect, in his eighty-sixth year, and in the full use of all his faculties, was dismissed from office as Surveyor of Public Works.

Not until 1796 were monuments erected within the walls of this splendid edifice. Those of two early Saxon kings—Sebba, the East Saxon, and Ethelred the Unready; "Old John of Gaunt, time-honored Lancaster;" Nicholas Bacon, father of the great Lord Chancellor; Sir Philip Sidney, brought from the field of Zutphen; Francis Walsingham, Counsellor of Queen Elizabeth, all had disappeared in the fury of the flames. Now the monuments of many honored dead, whose bodies are interred in the crypt, "decorate or disfigure the church above." Among them are those of the artists Reynolds, Lawrence, and J. M. W. Turner; of gallant sailors like Horatio, Admiral Lord Nelson—whose remains lie in a black marble sarcophagus originally designed for Cardinal Wolsey, beneath the very centre of the dome—Rodney, Howe, and Collingwood; of hero-soldiers such as Arthur Wellesley, Duke of Wellington,—whose luxulyanite tomb is of sombre magnificence, befitting a Pharaoh or a Cæsar,—Napier, Moore, and Abercromby; of authors like Hallam, Dean Milman, and William Napier; of philanthropists like John Howard; of diplomatists, statesmen, and prelates. For Sir Christopher Wren the memorial inscription on the entablature of a portico in the north transept, "*Si monumentum requiris, circumspice*," amply suffices.

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 47.

The choir, with its cunning carvings by Grinling Gibbons, and the majestic dome (ascended by a staircase of 616 steps), with its whispering-gallery and suggestive outlook on the miniature world at its feet, are now connected by an opening, so that the whole of the vast basal area is used by thronging multitudes for public religious services, in which some of the most brilliant and erudite of the clergy are preachers, and people from every division of the globe are participants. That devotion should organize itself in beneficent righteousness is the chief aim of conductors, as it was that of many renowned dignitaries in the Middle Ages; of Bishops Robert Lowth, the Hebraist, Charles James Bloomfield, the Grecist, and Archibald Campbell Tait, late Primate of all England. Of the deans, Colet, the scholarly preacher; Alexander Nowell, author of the Catechism used by the Church of England; Overall, author of the Convocation Book; Stillingfleet, Tillotson, and Butler, afterwards bishops; Newton, noted for "Dissertations of the Prophecies;" Henry Hart Milman, poet and historian; and Henry L. Mansel, the metaphysician, are worthy to be had in everlasting remembrance.

Bishop: The Right Hon. and Right Rev. Frederick Temple, D.D. Salary, £10,000. Dean and Chapter: The Very Rev. Richard William Church, and four Canons Residentiary. Two Bishop-Suffragans, viz., of Bedford and Marlborough.

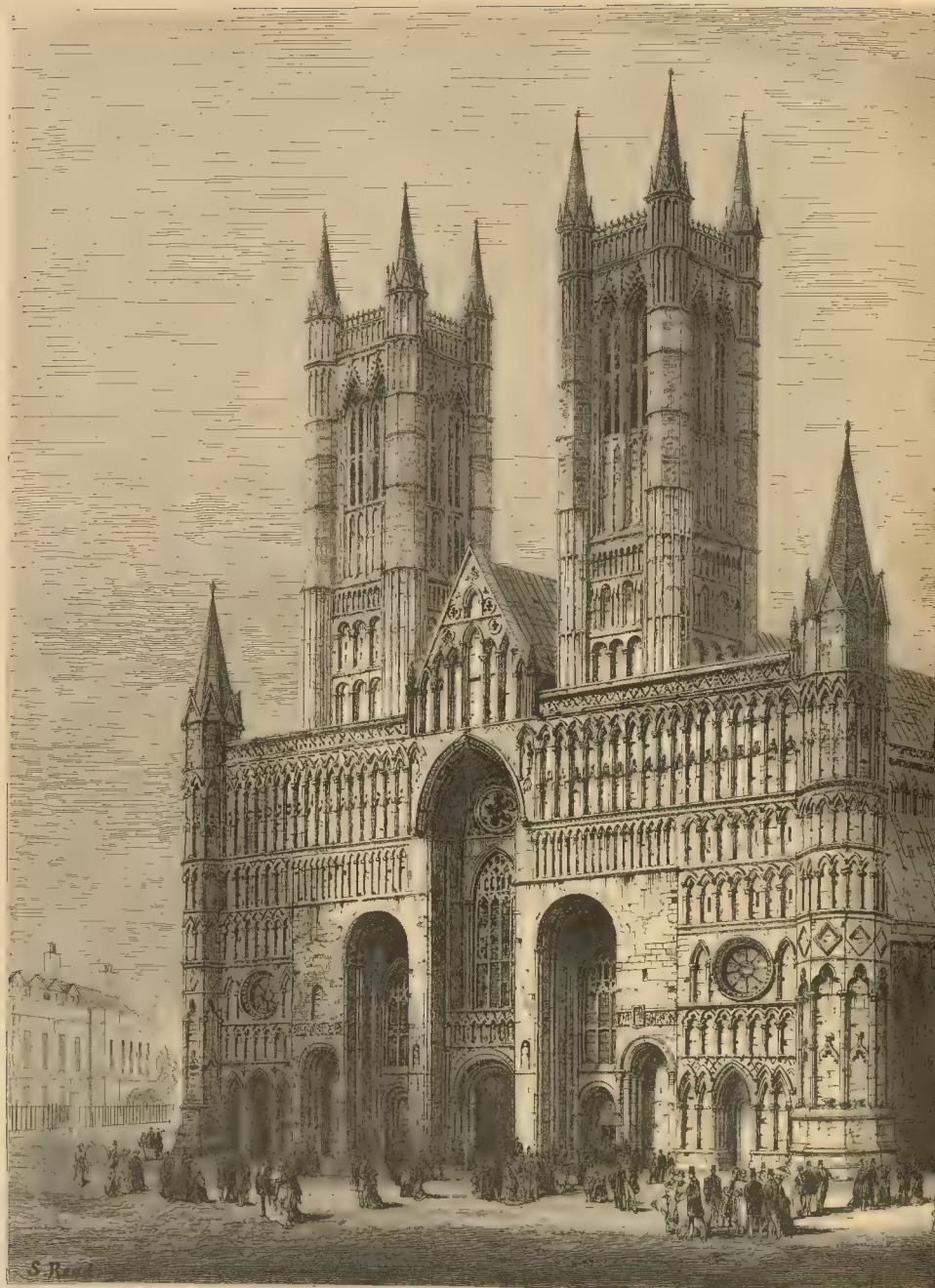
LINCOLN CATHEDRAL.

THE diocese of Lincoln, formed by the union of the three Saxon bishoprics of Lindsey, Leicester, and Dorchester, was the most extensive in England up to the reign of Henry VIII. Remigius, or Rémi, of Fécamp, the first Norman bishop (1067-1092), translated his episcopal throne from Dorchester to Lincoln, the Roman *Lindum Colonia*, where the first Christian church, a beautiful stone edifice, had been erected by the missionary Paulinus. Dwarfish in stature, but of lofty mind and excellent disposition, "by his sermons and instructions he wrought a happy reformation" in every part of his chaotic field. An architect by instinct, he built "a strong and fair church to the Virgin of virgins" like that in Rouen, "which he had set before him as his pattern in all things," and placed twenty-one canons in it. Buried in the church, miracles were said to occur at his tomb, and that his episcopal ring, when dipped in water, produced an excellent febrifuge. All that remains of his edifice is a portion of the west front, and that part of the apse beneath the stalls. Robert Bloet (1094-1123), Chancellor to William Rufus, "enjoyed no good reputation" living or dead. Alexander (1123-1148) was more secular than sacerdotal. A great fire in 1141 consumed all the wooden roofs of his cathedral, which he afterwards vaulted with stone. The door-ways in the west front are also ascribed to this magnificent military prelate. In the year 1185 a memorable earthquake shattered the cathedral, and "split it in two from top to bottom." Hugh of Avalon, or of Burgundy (1186-1200), a most zealous and indefatigable bishop, canonized as St. Hugh of Lincoln in 1220, rebuilt the ruined structure. Grandeur or more beautiful monument no contemporary could rear. The existing choir, eastern transept, and first bay—north and south on the eastern side of the great transept—are unquestionably his work; William of Blois (1203-1206) probably completed the great transept. The construction of the nave was carried forward in the episcopate of Hugh of Wells (1209-1235), and consummated in that of Robert Grosstete (1235-1253), a thorough-bred Englishman, worthy successor of the apostles, and one of the most remarkable men of the thirteenth century. Profoundly learned, rigidly moral, fearlessly loyal to Christ, and defiant alike of erring Pope and King, when he died it was reported that music was heard in the air, bells tolled of their own accord, and miracles were wrought at his grave. The people canonized him, and an oil was said to distil from his tomb. The plans of the architect, Geoffrey de Noiers, were probably followed by Grosstete in building the Early English portion of the west front and the two lower stories of the central tower. Contributions from all parts of the diocese facili-

tated the enterprise. Henry Lexington (1254-1258) seems to have been connected with the persecution of the Jews at Lincoln, who were accused of having crucified at the Passover, in contempt of our Lord, "Little St. Hugh," or "St. Hugh the Less," a boy who was found dead in a well. As the result of legal process, by lay and clerical authorities, thirty-two of the Hebrews were put to death. Some were tied to the feet of wild horses, dragged out of the city until they were dead, and then hanged on gibbets at the ordinary place of execution. When the shrine of "Little St. Hugh" was opened in 1790, the skeleton of a child three feet three inches long was found in the coffin. Work more congruous with episcopal function was begun in 1255, when the city wall was removed by royal license for the erection of the presbytery or "angel choir." This was finished before 1280, when the shrine of St. Hugh was removed into it during the incumbency of Oliver Sutton (1280-1299), in the presence of Edward I. and other royalties, many bishops, and two hundred and thirty knights. "Two conduits outside the gate of the bishop's manor ran with wine." Thomas Bek, Bishop of St. David's, defrayed the entire cost of translation. The altar of the Virgin was associated with but subordinated to that of the canonized bishop. Sutton built the cloisters, and enclosed the cathedral precinct with a wall, "because of the homicides and other atrocities perpetrated by thieves and malefactors." John of Dalderby (1300-1320) added the upper part of the central tower, and in 1307 issued letters of indulgence to any one who should assist in building it. Singularly pious and upright, he refused to sanction the persecution of the Knights Templars, and thereby forfeited the honor of canonization, although many miracles were said to have been wrought at his tomb. The south end of the great transept, with its circular window, dates from the episcopate of Henry of Burghersh (1320-1340), Treasurer and Chancellor of England, who after death was said to be punitively doomed to the duties of keeper of Tinchurston Chase until the lands he had wrongfully wrested from poorer neighbors were restored to the rightful owners. The canons of Lincoln made the restitution. Under John Bokyngham (1363-1398) the head of St. Hugh, in its golden reliquary, was stolen from the cathedral, and flung by the thieves into a field, where, Knighton says, it was watched by a crow until taken back to Lincoln. John of Welburn, treasurer of the cathedral from 1350 to 1380, was one of its great benefactors. Henry Beaufort (1398-1405), son of John of Gaunt by Katharine Swynford, may have had something to do with the addition of the Perpendicular upper part to the western towers, about 1400.

Walcott states that the dimensions of the church internally are 468 ft.; nave, 252 by 79.6 by 80; choir, 158 by 82 by 72; angel choir, 166 by 44 by 72; main transept, 220 by 63 by 74; choir transept, 166 by 44 by 72; rood tower, 262; west towers, 206 ft. high; chapter-house, 60 ft. in diameter by 42 in height; cloisters, 118 north by 90 east and west; west front, 173 ft. broad by 130 high.

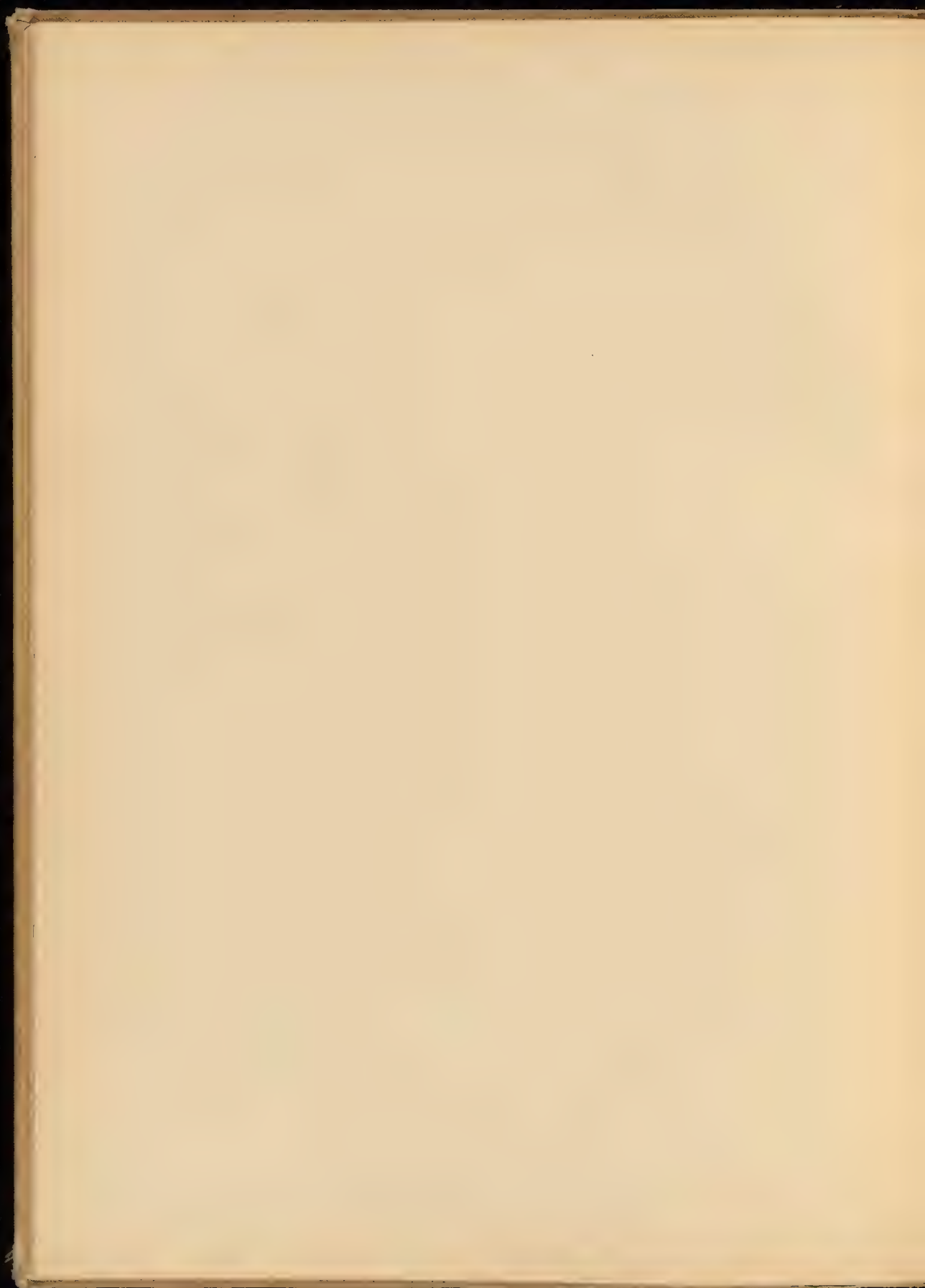
Lincoln Cathedral is, by much the greater part, of Early English date, presents no purely French characteristics, and establishes the distinction claimed for St. Hugh of having been "the first effectual promoter, if not the actual in-



Lincoln C



Cathedral.



ventor, of our national and most excellent Early English style of architecture." It is the third great church of this period in England. All the interior, except the presbytery, is of this age, "and this part follows so immediately after the rest as not to produce any want of harmony, but merely a degree of enrichment suitable to the increased sanctity of the altar and the localities surrounding it." Lincoln Cathedral "comes next to Salisbury as a building of one style. No rude inartistic relics of a previous age disturb the exquisite harmony which united the Early English in its varied progressive development into one perfect whole."* Edmund Sharpe, a distinguished architectural authority, remarks that "the dignified simplicity of the whole of this work, the largeness of treatment, and the vigorous originality of conception with which the entire design has been conceived and executed, demand our highest admiration, and place this grand work clearly at the head, as well in point of time as of excellence, of all the works of the Lancet period."

Admirably situated, richly varied in outlines, and composed of hard oolitic stone, it is ordinarily approached through the Exchequer Gate. The west front, 173 feet wide and 83 high below the gable, with its striking mixture of styles, is grandly impressive. The wide-jointed Norman masonry (100 feet in breadth), rich central door-way, indifferent sculptures, Early English wings with octagonal turrets—crowned on the south by the statue of St. Hugh, on the north by that of the swine-herd of Stow—empty niches once crowded with statues, raised trellis-work of Grostete's masonry, and nearly unique cinque-foiled window, all command close attention.

Entering the cathedral by the west porches, their effect is badly impaired by the modern arches added in 1727 to support the western towers, which, in common with the entire front, were seriously crushed by the lofty belfries. Chapels, chambers, and memorial tablets to modern soldiers and ecclesiastics, prepare the visitor for inspection of the nave, the wide spacing of whose piers, with their apparent want of solidity, lowness and coldness of the vaulted roof, irregularity of plan, and intercepted eastern view, produce a slightly disappointing impression. The details, however, both of nave and aisles, are of the utmost beauty. The piers are either solid clusters, or exhibit ringed Purbeck marble detached shafts set round a central core of Lincoln stone; triforium and clerestory are arranged in groups of three arches. In the upper mouldings of the latter appears the dog-tooth ornament. "The vault itself spreads in groups of seven ribs, with bosses of foliage at the intersections with the central rib."† Of the names of early benefactors formerly painted on the vaulting, all are concealed by whitewash except that of "Wilhelmus Paris," in the centre of the nave. "The wall of the north aisle is lined by a continuous arcade of trefoiled arches, set on shafts, detached from the wall, in groups of three." Properly cleaned, the effect of these shafts "would be exquisitely light and graceful." The vast square Norman font of black basalt, in the south aisle, is now used for its original purpose. Modern memorial stained glass, of no very high char-

* "Essays on Cathedrals," edited by Dean Howson, p. 324.

† Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 343.

acter, fills the windows. Tombs and brasses were destroyed by the "*Cromwellian flagitiousus grex*" during the Civil War. The coffin-lid, curiously carved, of Remigius was placed in the nave in 1872. Opening into the nave aisles at their western extremity is the chapel of the Holy Trinity, which now serves as the Consistory Court, on the south. The north or Morning Chapel is used for early morning prayer. Two Decorated quatre-foiled circles, commanding a view of the altar, in the first, and the pointed fillets binding the central group of marble shafts in the second, claim notice.

The central or rood tower (broad tower) is partly open as a lantern, 127 feet above the floor, and rests on four enormously massive piers. The first Early English tower fell about the year 1240, while a preaching canon was denouncing Bishop Grost  te. "If we should hold our peace the very stones would cry out," he exclaimed; whereupon, according to Matthew Paris, the stone-work crumbled down, and buried some of the hearers in its ruins. Lofty arches, with the dog-tooth ornament in their mouldings, rise above these piers. "Their spandrels are hatched with trellis-work." The view westward from below the tower is very striking, and includes the figure of Bishop Remigius in modern stained glass. The north transept, restored by Mr. Pearson, exhibits its decorative coloring with excellent effect. Both transepts have eastern aisles, of which the eastern portion is raised on two steps, and divided into three chapels by projecting stone screens. Each of those in the south transept has changed its saintly patron. The door-ways opening from this transept into the choir aisles are highly ornamented in the last period of Early English style. Saints Thomas (or James), Denis, and Nicholas (or Michael) have their chapels in the north transept, which also contains a stone with nine holes for playing a game (Peg Merrill). Other monasteries possessed similar means of amusement. But the most remarkable portion of this section is the "Dean's Eye," a large circular window in the north end that retains its original stained glass, and is "one of the most splendid, and in its present state one of the most perfect, works of the thirteenth century." This is paralleled by the "Bishop's Eye," a circular window in the south transept, in honor of St. John of Dalderby, that is of extreme richness, and "is quite as remarkable an example of the pure Decorated period (1330) as the window in the opposite transept is of the Early English." Pugin has compared the tracery to the fibres of a leaf. "*Ecclesie duo sunt oculi.*" The bishop, looking towards the south, invited the influence of the Holy Spirit. The dean, towards the north, watched against the advance of Lucifer (Isaiah, xiv. 13).

Through the exquisite Gothic organ-screen the choir of seven bays opens out to the vision. The two easternmost of these, together with three bays at the back of the altar-screen, form the presbytery, or "angel choir"—so called from the thirty sculptured figures of angels, playing upon such instruments as were in use when this part of the edifice was built, in the spandrels of the triforium arches. This section was erected to accommodate the enormous concourse of pilgrims attracted by St. Hugh's shrine behind the high altar, over which the feretrum "containing the sacred body towered conspicuously, so that to it not merely the gaze of the whole congregation, but of the officiating priest

himself, even as he stood before the high altar, might be constantly turned, and he might be led to pray for grace to emulate the piety, simplicity, laboriousness, and undaunted courage which characterized this pattern of a true Christian priest." The space within the double screen behind the reredos was narrow, and served only as a vestry and treasury for the use of officiating priests. The profitableness of these pilgrimages may be estimated from the fact that Henry VIII., in 1540, swept into his coffers from this cathedral alone 2621 ounces of gold and 4285 ounces of silver, "besides an infinite number of precious stones and other spoil."* Architecture and ornamentation here assumed newly developed forms. The vaulting is eccentric but not pleasing; the sixty-two Late Decorated stalls are "executed in the most perfect manner," "the upper row of prebendal stalls being surmounted by lofty tabernacle-work of the most consummate richness and lightness." In the angel choir the piers have banded shafts with rich capitals. The angels "rank among the very best examples of Early English art," and illustrate the originality and freedom of a master. Cockerell affirms that "no superstition could produce such work; an inspiration from the heavens alone could guide the hands of these old sculptors." In consummate beauty, "in the combination of richness and delicacy of ornament, and unstinting profuseness of sculpture, leaving scarcely a foot of plain wall anywhere," the angel choir "knows no rival." What the angels really represent is matter of discussion among iconographers. The whole east end is made radiant and stately by an immense window, fifty-seven by thirty-four feet, filled with geometrical tracery. It is the noblest specimen of its date. The entire "glorious presbytery or angel choir of Lincoln" is "one of the most perfect designs ever conceived or executed by man—the first complete specimen of the true Edwardian style of perfected English art."

The fine Decorated Easter sepulchre may or may not be that of Bishop Remigius. The north-east transept of three bays ends eastwardly, in two apsidal chapels dedicated to St. Hugh and St. John the Baptist; the south-east transept of two bays also has two apsidal chapels, dedicated to Saints Peter and Paul. In the eastern gable of St. Hugh's chapel are three grotesque figures, one of which is popularly said to represent "the devil looking over Lincoln;" Fuller adds, "with a torve and tetrick countenance, as maligning men's costly devotion, and that they should be so expensive in God's service; but it is suspicious that some who account themselves saints behold such fabrics with little better looks."† "Great Tom of Lincoln" ranks third in size among English bells, weighs 5 tons 8 cwt., is 6 ft. 10½ in. in diameter at the mouth, and tells the hours only when struck with a hammer. The impressive decagonal chapter-house, with its eight flying-buttresses and bold high roof, is earlier than that of Salisbury. It has witnessed the sessions of several Parliaments, of which the most important was that of Edward I., in 1301, by which the Great Charter and the other charters on which the liberties of subjects rested were confirmed, and the political independence of England against Pope Boniface VIII. asserted; it was

* Walcott's "English Minsters," vol. i., p. 93.

† "Fuller's Worthies of England—Lincolnshire."

also conspicuous during the tumultuous "Pilgrimage of Grace." The library contains one of the four extant contemporaneous copies of *Magna Charta*, and a most valuable collection of MSS. and early printed books. The celebrated "stone beam" connecting the western towers is a vibratory arch of twenty-three irregular stones. The unique Galilee porch at the south-west corner of the great transept, the south-east porch of the presbytery, the wide view afforded from the top of the western front, and the modernized ecclesiastical buildings, all unite to make Lincoln one of the most beautiful of English cathedrals.

Of the bishops subsequent to the completion of this noble edifice, Philip of Repingdon (1405-1419) was first a vigorous Wickliffite and then a purchased papist; Richard Fleming (1420-1431) executed the sentence of the Council of Constance in 1425 by exhuming and burning the bones of the godly reformer, John Wickliffe, and then throwing the ashes into the nearest river. But he also earned a brighter fame as the founder of Lincoln College, Oxford. John Russell (1480-1494) was a mysterious statesman; William Smith (1496-1514), the first President of Wales; and Robert Sanderson (1660-1663), the most eminent casuist of the English Church, whose works have frequently been reprinted.

Bishop: The Right Rev. Edward King, D.D. Salary, £4500. Dean and Chapter: The Very Rev. W. J. Butler, D.D., and four Canons Residentiary.

LICHFIELD CATHEDRAL.

EXQUISITELY beautiful and eloquently eulogized, the cathedral church of the Blessed Virgin and St. Chad at Lichfield illustrates the ecclesiastical architecture of the thirteenth and earlier years of the fourteenth century. It impressively exhibits the almost total removal of the Norman original, the change from the first to the Later English, and from that to the Decorated—"the most beautiful of all Gothic styles, the true, complete, and perfect Gothic." Of the latter, with its characteristically large mullioned and triangular windows, rich and intricate tracery—geometrical and flowing—pierced parapets, delicacy of mural foliage, and thoroughly artistic ornamentation, it is an admirable model. The destruction of its records by the Puritan soldiery, after the capture of the Close in 1642, deprived posterity of material most valuable for showing the historical development of styles. Professor Willis believed that the lower part of the three westernmost bays of the choir, with the sacristy on the south side, were erected about A.D. 1200, south transept *circa* 1220, north transept and chapter-house 1240, nave 1250, west front 1275, Lady-chapel 1300, and presbytery 1325. During the fifteenth and sixteenth centuries Perpendicular windows were inserted. In the seventeenth the central spire was rebuilt, as designed by the great Renaissance architect, Sir Christopher Wren. As the structure was left by him it is a pure type of the Decorated period, "a gem of architecture—built of stone of a faint rose-color—distinguished by unrestrained fancy, refinement in decoration, variety and beauty in form and tracery, which derive their force, attractiveness, and delicacy from a close and loving imitation of nature in its woodlands and flowers."*

Lichfield lies in the centre of ancient Mercia, last of the Anglo-Saxon kingdoms to receive Christianity. About the year 653, more than half a century after the arrival of Augustine, Peada, chief of the Middle Angles, was baptized by Finan, the Irish-Scot Bishop of Lindisfarne. Four missionary priests accompanied his return, and preached so effectually that "eorls and ceorls" were baptized daily, with the entire concurrence of Penda, the fierce heathen suzerain. Diuna, one of the evangelists, was duly consecrated as bishop. In 669 the lowly and laborious Ceadda (St. Chad) was seated on his stool, and became the great patron saint of Lichfield, where he had fixed the place of his see. The city is traditionally said to derive its name from the Anglo-Saxon *lic*, "a dead body," and preserves the memory of more than a thousand British Christians

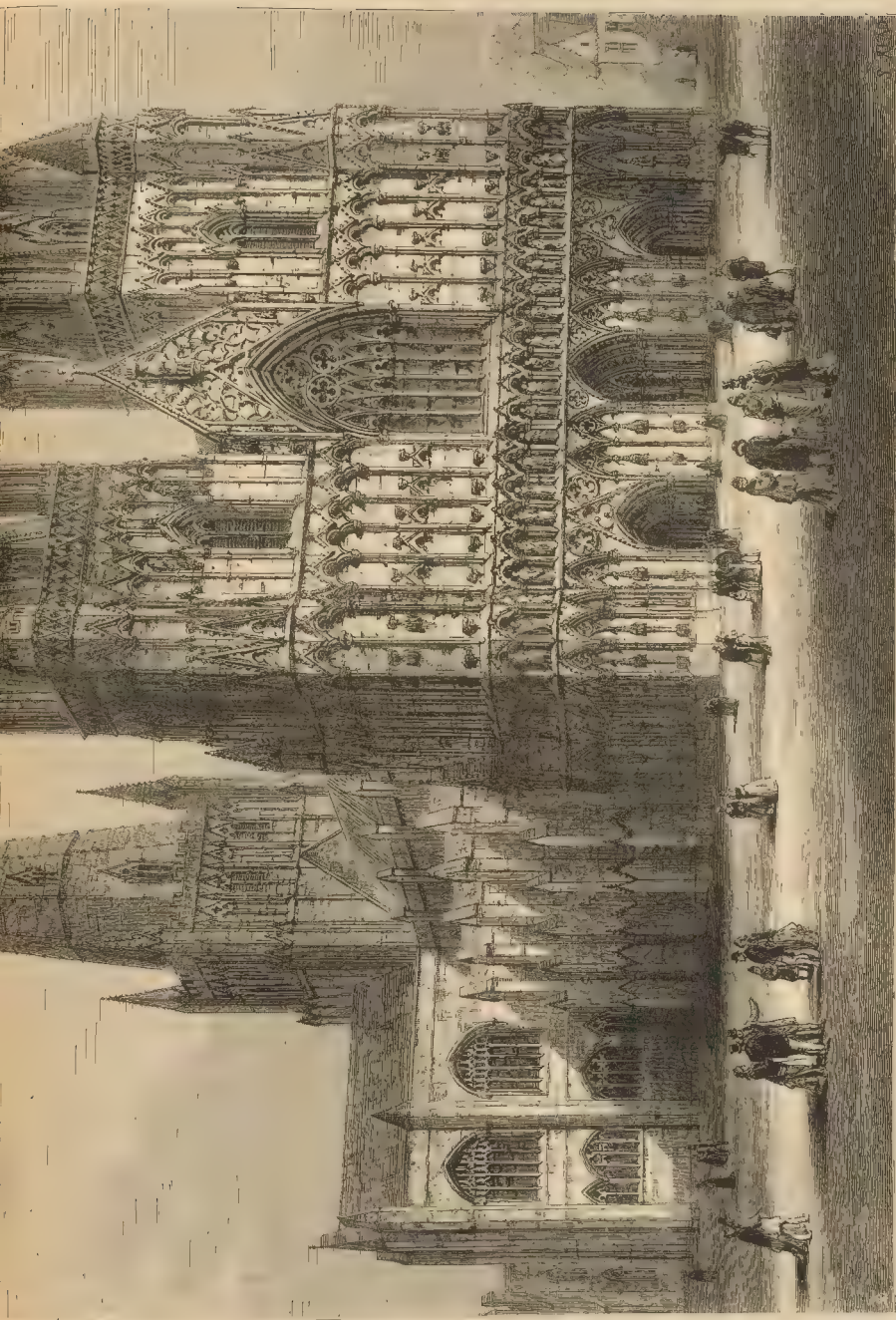
* Walcott's "English Minsters," vol. i., p. 85.

reported to have been martyred under Diocletian. Where they died, Bishop Jaruman, St. Chad's predecessor, began the erection of a church. Ceadda administered diocesan affairs *gloriosissime* for two years and a half, angels cheered (so Bede says) his lonely cell with celestial harmonies, and after the church of St. Peter had been raised on the site of the existing cathedral his remains were translated to it, and miracles occurred at his tomb. Because of these supernatural events his shrine grew into greater eminence, and received costlier presents than that of the Virgin Mary. His name was inserted in the Calendar, and his festival appointed on the 2d of March. The Sarum and Aberdeen breviaries contain an office appropriated to him. Under Higbert (779-801) Lichfield was erected into an archiepiscopal see, but was relegated to suffragan rank by Pope Leo III. in 803. Peter (1072-1085) removed the see to Chester; Robert de Limesey (1085-1117), attracted by the riches of the great monastery founded by Earl Leofric and his wife Godiva, transferred it to Coventry; Roger de Clinton (1129-1148) favored Lichfield, and since his time the bishops have styled themselves "of Lichfield and Coventry." Of prelates—fighting, disputed, learned, ignorant, non-resident—the twin bishopric has had the ordinary series. Walter Langton (1296-1321), the great State functionary, in a career crowded with startling vicissitudes, found time and money to erect the glorious Lady-chapel, convert the cathedral precinct into a fortress, manufacture the magnificent shrine of St. Chad, and build a new episcopal palace at Lichfield. Robert Stretton (1360-1385), Chaplain to the Black Prince, when consecrated had his profession of canonical obedience read by a substitute, "since the Bishop himself was unable to read."* Nicholas Close (1452) was the scholarly Chancellor of Cambridge; John Halse, or Hales (1459-1490), the Provost of Oriel College, Oxford; Geoffrey Blyth (1503-1533), the repairer of his cathedral; and Rowland Lee (1534-1543), when President of Wales, obtained the right of representation in Parliament for that country, and for the English counties of Monmouth and Chester.

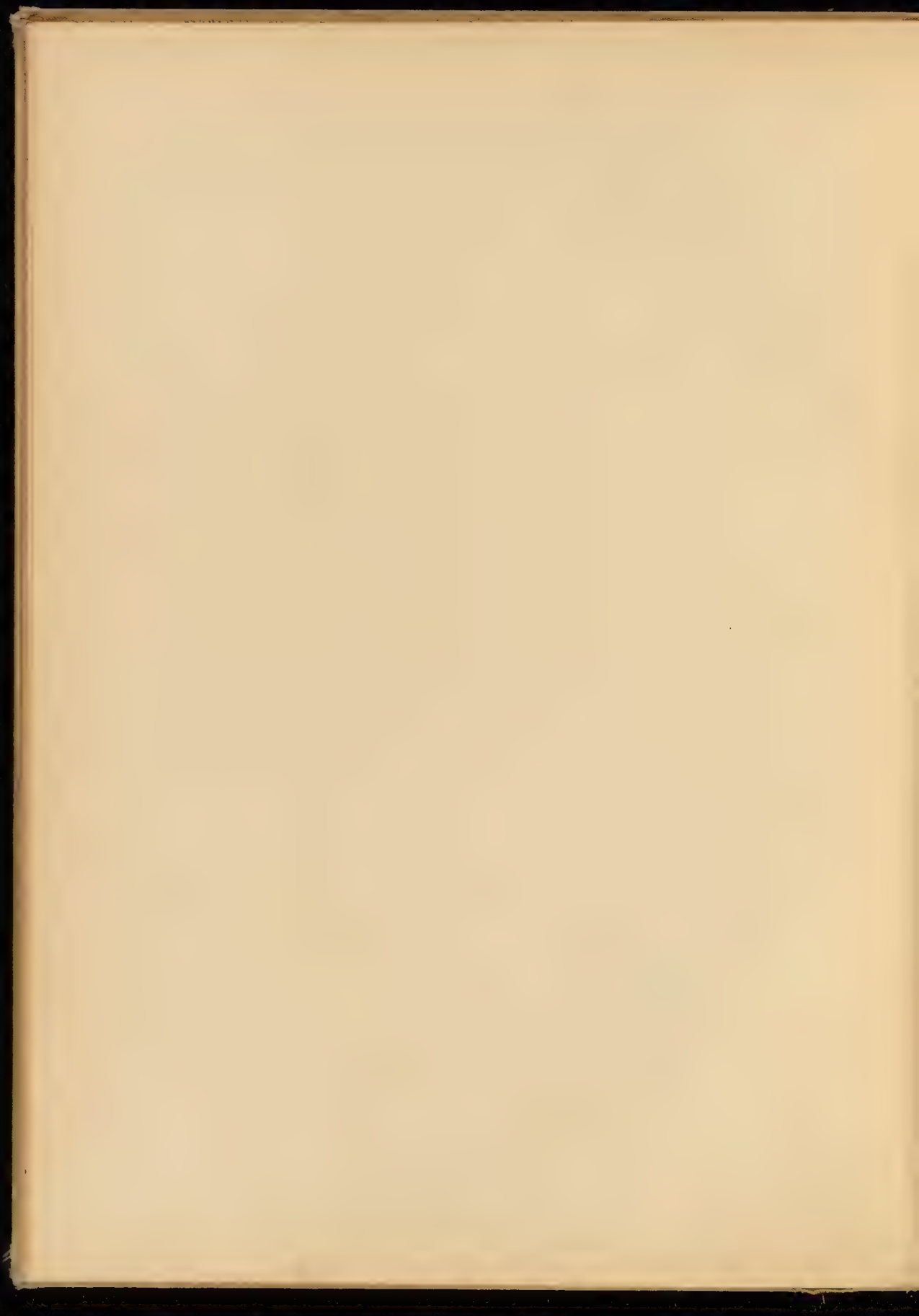
Throughout these centuries the gradual changes in Lichfield Cathedral exhibit a "singular parallelism" with those of York. The former suffered most in the Civil War, and that chiefly from the action of the Royalists, who changed the building consecrated to the worship of God into a warlike fortification. When surrendered to the Puritans, the latter spoiled the desecrated church, broke up its floor, "which was paved with cannel coal and alabaster placed lozenge-wise," and rifled the tombs. Three times it underwent capture and profanation by hostile armies, and when John Hacket (1661-1670) came to the see it was to find his cathedral almost roofless and cumbered with the ruins of central spire and monuments. Purposeful, energetic, and liberal, Bishop Hacket completed the work of reconstruction in eight years, and solemnly rededicated the church on December 24, 1669. Wyatt, the "destructive," did it much mischief in 1788. Sir George Gilbert Scott, in 1860, took the task of restoration in hand, opened choir and nave for congregational purposes, rearranged the interior after the original plan, and enriched the whole with a series of works in

* Wharton's "Anglia Sacra," vol. i., p. 449, from Archbishop Islip's Register.





Lichfield Cathedral.



wood, metal, and encaustic tiles that has no English superior of the nineteenth century. In 1884 the west front with its statues had been renewed in stone, and was ceremoniously rededicated in presence of the Archbishop of Canterbury. The cathedral now appears somewhat like its ancient self.

Of the triple spires, which "group with extreme grace from whatever point they are visible," and which constitute the great specialty of Lichfield, two of exceedingly rich elegance present themselves at the western front. This is divided into three main stages, in the lowest of which are three door-ways. Arcades, canopies, brackets, and peculiar tower parapets compel warm praise. Not so the statues, of which the restoration is for the most part purely conjectural. Side and central portals are recessed, with enriched arch-mouldings. Ornamentation—floral, foliated, statuesque—is very rich, as is also the graceful ancient iron-work covering the modern doors. Interiorly, the great west window, of geometrical character, and filled with modern stained glass, is seen to be in harmony with the rest of the nave. "The details of the nave itself are unusually graceful. Beyond the light choir-screen, gilt and colored, the eye ranges to the elaborate reredos of the altar, the mass of precious marbles and alabaster, and finally rests on the stained glass of the Lady-chapel, glowing with the splendor of jewels between the dark lines of tracery. The apsidal form of this eastern end, and the superb glass with which its windows are filled, at once strike the visitor as the distinguishing features of the interior."*

The northerly orientation of nave and choir is supposed to typify the inclination of our Lord's head upon the cross. The octagonal many-shafted piers, Early English leafage capitals, dog-tooth moulding of triforiar arches, graceful curvilinear triangular windows of the clere-story, and shadowy depth of the triforium passage, throwing out the exquisitely wrought tracery into bold relief, impart to this nave a beauty and grace which nothing can exceed. In respect of sublimity it is exceeded by Beverley Minster. Little of the original stone vaulting remains. The greater part of what now greets the vision is a plaster imitation by Wyatt. The narrow aisles (15 feet from pier to wall) are of the same architectural character as the nave, the wall arcades contributing largely to the general rich effect. The sculptured font is very clear and excellent. The transept has eastern aisles, and is of the same length (142 feet) as the nave and the choir. "The work of four distinct periods meets in the great piers of the central tower." Between the two eastern ones is the elaborately artistic metal choir-screen, so remarkable for the delicate manipulation of its capitals, and with which the wrought gates of north and south choir aisles, the fine eagle lectern, and metallic pulpit admirably harmonize.

In the restored choir, within whose limits King James once "touched for the evil," there is no clearly defined triforium, but there is a very lofty clere-story. The splendid reredos, with its angelic figures, designed by Sir George Gilbert Scott, is a most striking fabric, constructed of metal, alabaster, inlaid marbles, fluor-spar, and malachite. In two bays of the presbytery are four principal medallions of incised marble, each about three feet in diameter, set in

* King's "Hand-book to the Cathedrals of England," Western Division, p. 296.

Minton encaustic tiles, and depicting leading events in the history of the diocese and its cathedral. In the pavement before the altar, subjects from the life of our Saviour, and of the bishops, are introduced. The new stalls of the choir, carved by Evans, of Ellaston, after Sir George Gilbert Scott's designs, are of exquisitely ornate variety. The six sedilia with rich sculptured canopies on the south side of the altar bay, and the magnificent monumental memorial of Bishop Lonsdale, merit close attention. In the walls, windows, and vaulting of both choir aisles the Early English and Decorated styles meet. That on the south contains an appropriate monument to Major Hodson, who received the submission of the King of Oude. Under the east window of this aisle is Chantrey's touching sculpture, full of sentiment but devoid of sentimentality, known as the "Sleeping Children." In the retrochoir formerly stood the sumptuous and closely watched shrine of St. Chad, around which processions of pilgrims were wont to pass. The Lady-chapel—more of German than of English character—terminates in a polygonal apse, "an arrangement unique in England." Superb stained glass—crimson, purple, and blue—representative of events in the lives of our Lord and patron saints, and procured in 1802 by Sir Brooke Boothby from the Cistercian abbey of Herckenrode, in Belgium, fills seven of its nine windows. The chapter-house is an elongated octagon, of which the north and south sides are exactly twice as long as the others. Among the treasures of the library is the *Textus Sti Ceaddæ*, or "The Gospels of St. Chad," containing the Gospels of St. Matthew, St. Mark, and part of St. Luke—a volume of the Hiberno-Saxon school, written no living man knows when or where, but certainly of high antiquity, and formerly held in superstitious reverence.

To Lichfield Cathedral one of the latest writers ascribes a length of 336, height of 60, and breadth of 66 ft. Walcott assigns to it an internal length of 379 ft.; nave, 177 by 65.8; transept, 144 by 45 (with the aisle); choir, 57 by 66; presbytery, feretory, and procession-path, 87 by 66; Lady-chapel, 56 by 27.10 ft. The vaulting is 57, central steeple 252, western steeples 192 ft. high. Chapter-house, 44.10 by 26.8 by 23 ft.

Bishop: The Right Rev. William Dalrymple MacLagan, D.D. Salary, £4500. Dean and Chapter: The Very Rev. E. Bickersteth, D.D., and four Canons Residentiary.

YORK MINSTER.

THE most august of temples, the noble Minster of York," described in 1430 by Æneas Sylvius, afterwards Pope Pius II., as "the notable church in all the world for size and style; its walls of glass, and slender clustered pillars," stands on and around the site of the baptistery in which Eadwin, King of Northumbria, professed Christianity on Easter Day, A.D. 627. Different portions of the edifice are of more or less widely separated dates and architectural characteristics. According to Richard John King,* the north and south transepts are of the Early English, nave and chapter-house of the Decorated (1285-1345), Lady-chapel and presbytery of the Early Perpendicular, choir of the Perpendicular, central and two western towers (201 feet high) of the Late Perpendicular (1405-1470) forms of the Pointed style. The rich lierne stone vaulting, with many bosses, of the main transept; extremely rich foliated moulding of door-way arch in the south transept front; gable of the north transept almost filled with fine, lofty, and majestic lancet-windows—the "Five Sisters"—through whose ancient diapered glass the solemn light struggles; great central tower, whose unrivalled lantern still requires the designed angular pinnacles; western window—"finest in the kingdom"—with its most exquisite flowing tracery, and stately rows of saints and archbishops; geometrical tracery of aisle and clere-story windows, and very rich arcades below them; heraldic decorated glass in clere-stories; leafage, fruits, figures, and other artistic marvels in the unequalled chapter-house; exquisite and unique effect of the tall windows in eastern transeptal bays, are some of the distinctive attractions of this once most magnificent of English cathedrals.

Early as 314, a bishop of Eburacum—*Caer Eborac*, or *Everwic* of the Britons—was present at the Council of Arles. Saxon invasion of his native island was followed by sanguinary heathenism until Paulinus, coadjutor of Augustine, came to York with the Christian Æthelburh, queen of Eadwin, in 625, and became Archbishop of the Northumbrians. Returning to Kent in 633, the Scottish monks—*Culdees*, or *Children of God*—entered upon his relinquished work. These were succeeded by Bishop Wilfrid and St. John of Beverley, who was one of St. Hilda's pupils. In 735 Egbert received the pall from Pope Gregory III., and as archbishop founded the famous monastic school and library of York, in which Alcuin, "*magister scholarum*," was educated. Under Albert (766-782) a "most magnificent basilica" replaced the burned "monasterium," or minster.

* "Hand-book to the Cathedrals of England," Northern Division, Part I., p. 5.

Only a small portion of this edifice remains in the crypt. Oswald (972-992), the monastic reformer, and Ealdred (1060-1069), who crowned the Saxon Harold, and afterwards crowned William the Conqueror, governed the northern metropolitical see in troublous times. Sweyn and his Northmen burned the minster in 1070.

Thomas of Bayeux (1070-1100), the first Norman archbishop, rebuilt the cathedral. Roger (1154-1181) reconstructed the choir, with its crypts, on a larger scale. Gray (1215-1255) rebuilt the south transept; Archdeacon John le Romeyn (1228-1256) erected the north transept and a central bell-tower, 215 feet high; and his son, Archbishop Le Romeyn (1285-1296), laid the first stone of the existing nave, which was completed about 1345. "The west front—the most elaborately ornamented and the best proportioned in England"—was begun in 1338. The uniquely beautiful chapter-house rose simultaneously with the nave; the Lady-chapel and presbytery, "which, with the choir, constitute the most truly magnificent of all English cathedral east ends," between 1361-1373. The splendid east window, 78 by 33 feet in size—"without doubt the grandest in general effect in England—retains the stained glass with which it was originally filled—a glorious wall of transparent color, on which the eye rests with admiration and delight."* The existing choir dates from 1373-1400. The Rood-screen, with its life-size statues of kings, from William I. to Henry VI., was added in 1470-1518. On July 3, 1472, the vast minster was dedicated in the name of God and St. Peter. Dignity and massive grandeur characterize it. The internal length of 486 feet, together with the 104.6 feet width of nave and aisles, and 99.6 feet height of nave (102 in the choir), seen at one glance, presents one of the finest architectural views in Europe. All the various styles of building, like the differing notes of a grand chord, blend in richest structural harmony.

Of the archiepiscopal incumbents consecutively enthroned in this marvellous cathedral, the most prominent were Thurstan (1114-1140), the reviver of monasticism, and the friend of St. Bernard of Clugny; William Fitzherbert (1143-1154), subsequently canonized as St. William of York, whose precious head, preserved in a superb reliquary, was brought to Margaret, daughter of Henry VII., when she visited the minster, in order that she might kiss it; Roger de Pont l'Évêque (1154-1181), the leading politician of his time and the rival of Canterbury; Geoffry Plantagenet (1191-1207), illegitimate son of Henry II. and "Fair Rosamond;" Walter de Gray (1216-1255), the sumptuous diplomatist, during whose primacy, in 1252, Margaret of England was married to Alexander III. of Scotland—neither of the contracting parties being eleven years of age; John le Romeyn (1286-1296); Thomas of Corbridge, "*omnium artium liberalium professor incomparabilis*;" William of Melton (1317-1340), who recruited the army of clergy, friars, and citizens routed by the Black Douglas in the battle called "The Chapter of Myton," A.D. 1319; William la Zouche (1342-1352), who defeated the Scots at Neville's Cross in 1346; John of Thoresby (1352-1373), whose brief catechetical statement of what he deemed

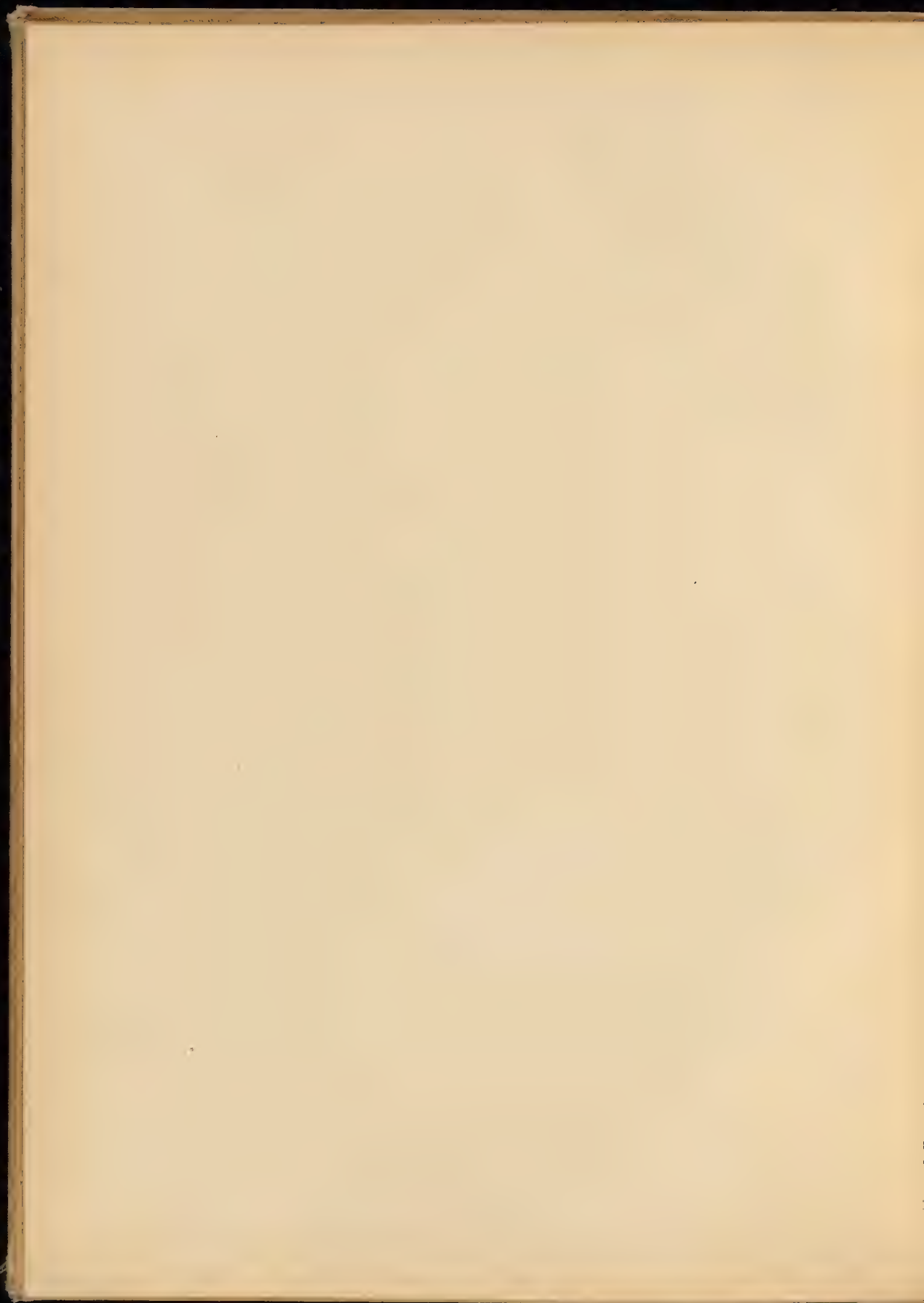
* "Essays on Cathedrals," edited by Dean Howson, p. 354.



York M



Minster.



to be necessary for salvation embraces "the first faint shadowings of an English ritual;"* Richard Seroope (1398-1405), beheaded for treason against King Henry IV.; Henry Bowett (1407-1423), in whose household eighty tuns of claret were consumed annually; George Neville (1464-1476), whose installation feast is "famous in the annals of gastronomy." The list of provisions, including 330 tuns of beer, 104 tuns of wine, 80 fat oxen, 1004 sheep, 3000 geese, 100 peafowls, 4000 woodcocks, besides 8 seals and 4 porpoises, will be found in Godwin's "*De Præsulibus Angliæ*." Thomas Wolsey (1514-1530), Cardinal of St. Cecilia; Robert Holgate (1545-1554), the first married primate; Matthew Hutton (1595-1606), who maintained the validity of orders in the foreign Protestant churches; and John Williams (1641-1650), the great rival of Laud, all pointed to the Puritan reaction, in which liturgical ecclesiasticism was temporarily shattered. Accepted Frewen (1660-1664) belongs, so far as his Christian name is concerned, to the party of Milton and Cromwell; John Sharp (1691-1714) to the revolt against Popery; and Launcelot Blackburne (1724-1743), the jolly ex-buccaneer, to the contemporaneous repudiation of the Christianity of Christ. Later primates have been of excellent conventional characteristics. Under E. V. Vernon Harcourt, on the 2d of February, 1829, the maniac Jonathan Martin set fire to the wood-work in the choir, and thereby caused damage that Government aid, popular subscription, and renewed gifts from the Vavasour stone-quarries could not repair at the cost of £65,000. A second fire in 1840 occasioned further expenditure of £23,000 in the work of restoration.

Deeply interesting as York Minster is from its associations, mementos, monuments ancient and modern, library of rare and "precious books, curious sculptures, significant gargoyles, and peal of bells, it is infinitely more interesting to devout minds from the sacred uses to which it is consecrated as the home of a strong, living, and popular faith. Great crowds attend Sunday worship in the nave. The voice of heart-felt praise, mingling with the majestic music of the organ, fills the wonderful edifice with soul-stirring symphonies prophetic of the anthems of the redeemed in heaven.

The Most Rev. and Right Hon. William Thomson, D.D., is the present metropolitan. Salary, £10,000. The Dean and Chapter consist of the Very Rev. A. P. Purey-Cust, D.D., and four Canons Residentiary.

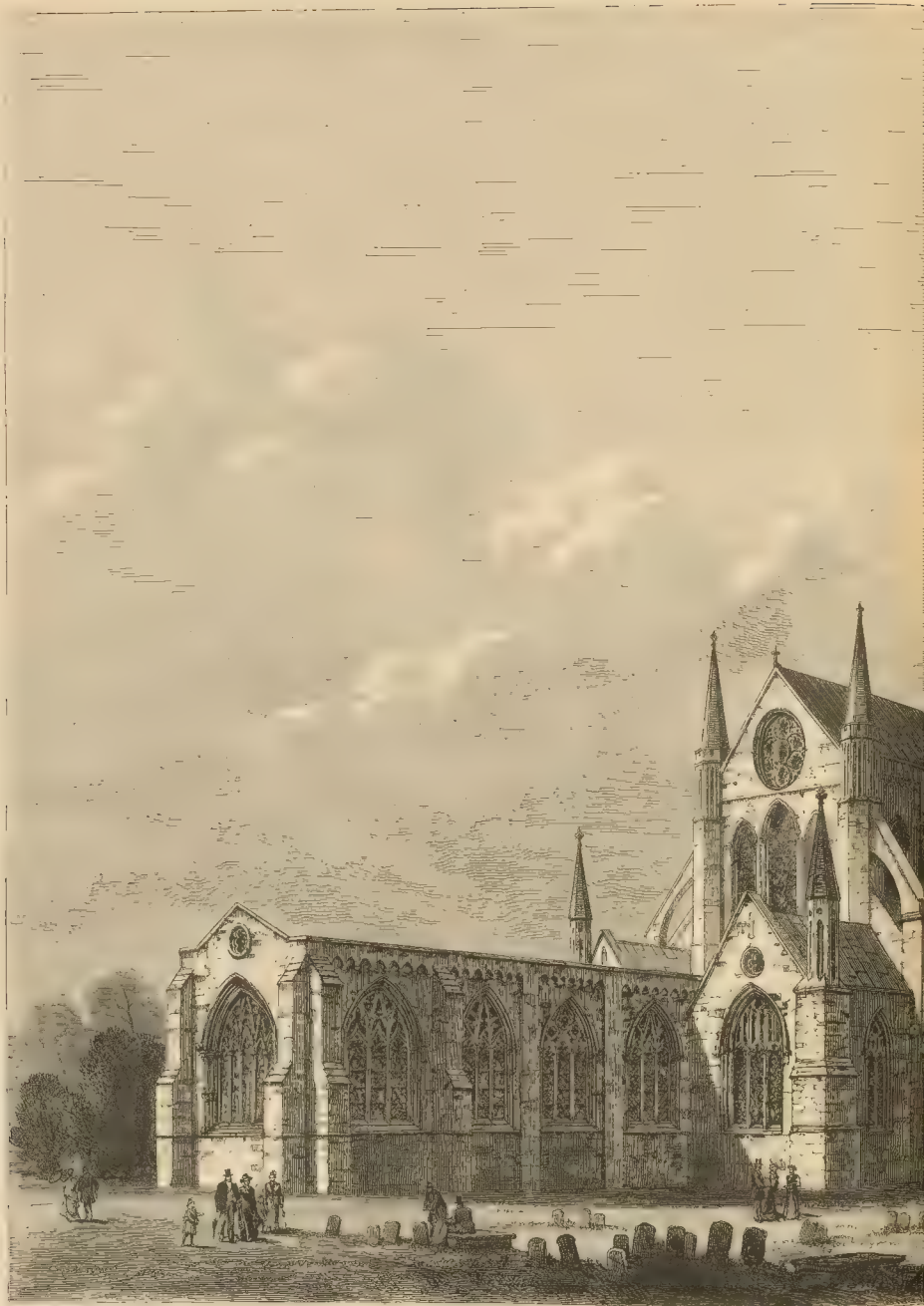
* Raine's "Lives of the Archbishops of York," p. 469.

CHICHESTER CATHEDRAL.

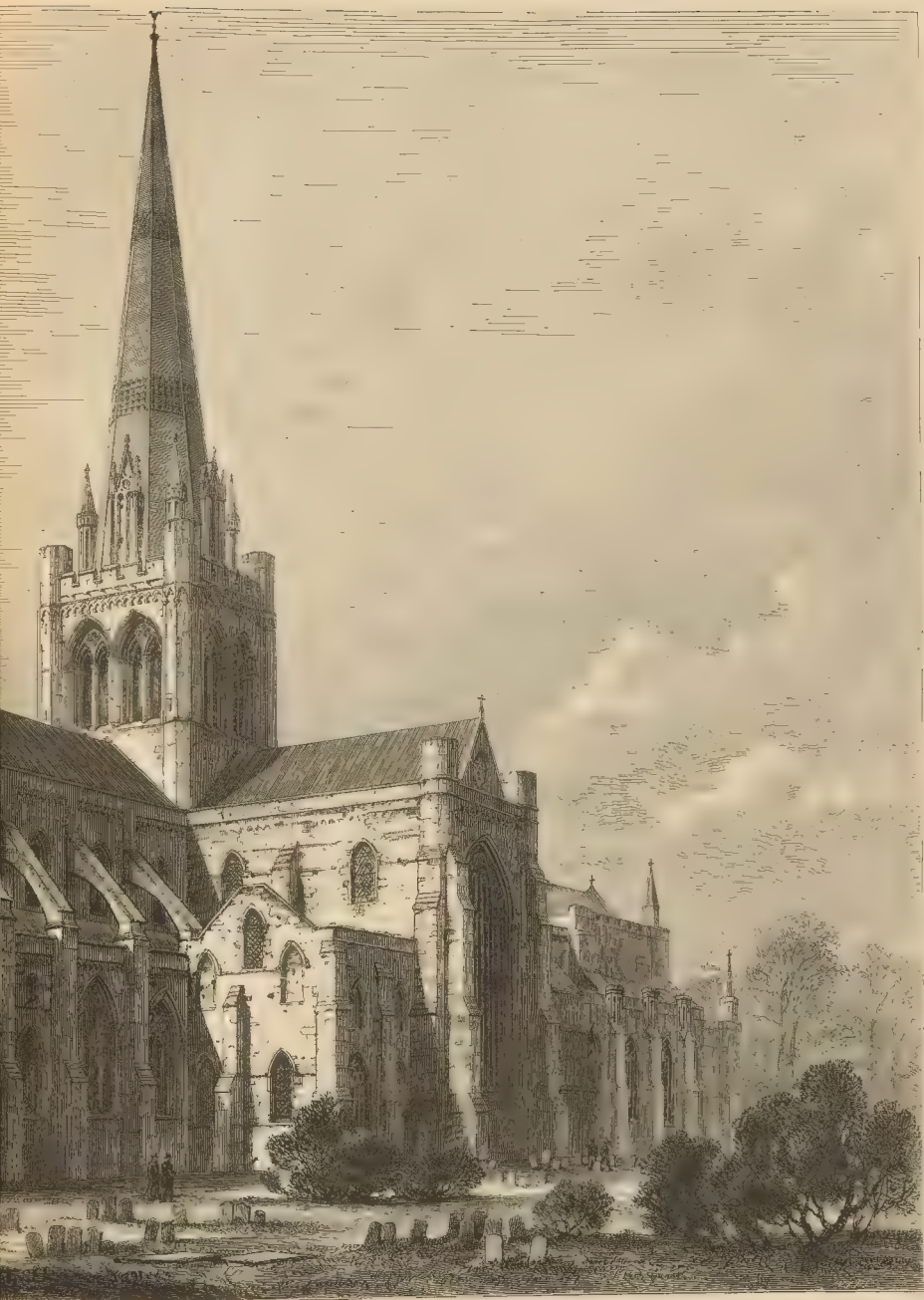
THE cathedral church of St. Peter and the Holy Trinity at Chichester is a graceful and beautiful edifice, from the general outline of which the original Norman exterior character has wholly disappeared. Canon Venables classes it with strictly Norman buildings, although so altered that the general style is now Early English. In the interior it is almost wholly Norman and Transitional. Professor Willis remarks that "it presents us with one of the most curious specimens of structural history" in England. Quarrer limestone and Sussex sandstone constitute the Norman; Caen stone and dark Purbeck marble the latter portions of the structure.

Selsey, the see of Wilfrid, first bishop of the South Saxons, was the predecessor of that of Chichester. Ethelric, the last Saxon bishop, was deposed from it in 1070. The site of his cathedral is now covered by the encroaching sea. Stigand, chaplain of William the Conqueror (1070-1087), obedient to the order transferring episcopal sees from country places to fortified towns, established his bishop-stool (A.D. 1082) in the monastic church of St. Peter at Chichester, the Roman *Regnum*. Ralph Luffa (1091-1123) founded a new Norman cathedral, consisting "of nave and aisles, with western towers; a central tower, with transepts and apsidal chapels projecting from the eastern sides; and a presbytery, which was terminated by three radiating apses." This suffered from fire in 1114 and 1187, and was greatly enlarged and altered by Bishop Seffrid II. (1180-1204) "on a plan so mysteriously sublime." The present church to the eastern end of the choir is of his construction, excepting the two outer aisles, which were added in the thirteenth century by cutting through the walls of the cathedral, after the canonization of Bishop Richard de la Wych (1245-1253) had drawn thither throngs of pilgrims and concomitant accession of wealth. The nave, with its four irregular aisles, produces grand effects of light and shade. One of its striking features is that "a certain triplicity pervades all this part of the cathedral, which was dedicated by Bishop Seffrid to the Holy Trinity. The side shafts are triple throughout. The bearing shafts of the vaulting are clustered in threes, and branch out with three triple vaulting ribs above."

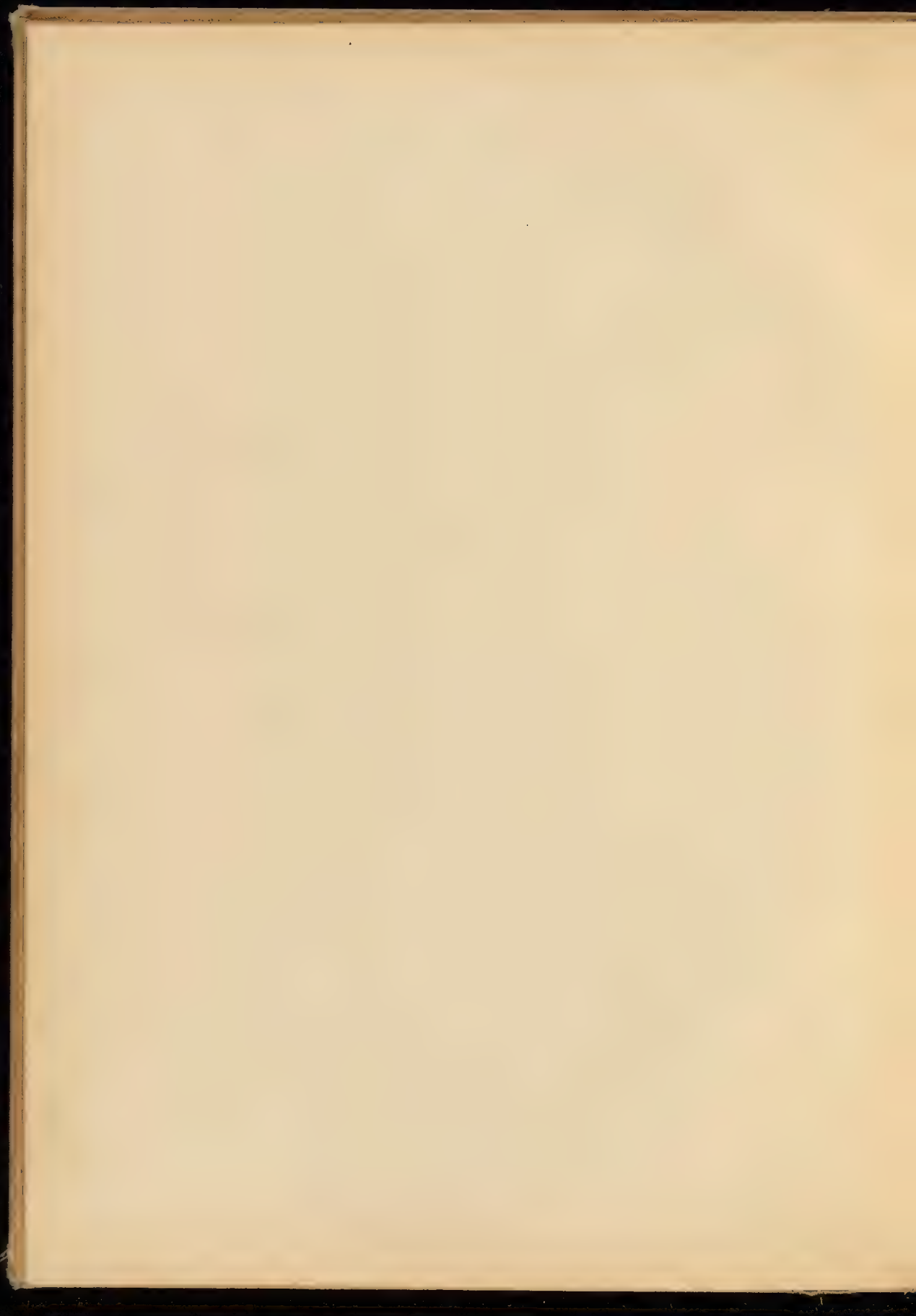
The west front of three stories, flanked by towers, is of differing architectural styles. The north and south porches of the nave are Early English; the western porch is Decorated; the Lady-chapel—altered by the pious and faithful Bishop Gilbert de St. Leofard (1288-1305)—retains some Norman work, but is largely Decorated. The central tower, above the roof, before its fall in 1861,



Chichester



Cathedral.



dated from the thirteenth, and its spire from the fifteenth century. The Norman architects were not thoroughly skilled engineers, and often failed to provide proper foundations for their heavier structures. Consequent unequal settling dislocated and fractured the fabrics and wrought out eventual downfall. The south wall of the transept, with its "great, sumptuous window," is the work of John de Langton (1305-1337). The campanile, or detached bell-tower, 56 by 56 by 120 ft. in size, and the only one sustaining cathedral relations in England, dates about half a century later. The upper portion of the choir stalls is by Bishop Sherborne (1507-1536). The whole building has an extreme external length of 410 ft.; inside length, 380; transept, 131; nave, 172; width of nave and aisles, 91; height of nave 65, western tower 95, central tower, with spire, 277 ft.

After the capture of the city by Sir William Waller in 1643, the interior of the cathedral was grievously injured by the iconoclastic Parliamentarians, who also pilfered the treasures of the church. Restorations within and without were effected from 1843 onward. In 1859 the nave was adapted to public worship. In 1866 the new tower and spire, fac-similes of the old ones, with the exception of six feet added to the height of the tower, were completed under Sir George Gilbert Scott and Mr. Slater. Early English in style, the tower is of very graceful appearance. Octagonal in shape, the spire has in each face a two-light window, flanked by buttresses. Surrounded by two broad, elegantly designed bands, and 277 feet in height, it is exactly central to the entire cathedral; thus exemplifying Michael Angelo's "most perfect" outline, the pyramidal. The old spire contained Sir Christopher Wren's ingenious contrivance for counteracting the force of the wind. It was a loaded pendulum suspended to the finial by a strong metal ring. The choir, *cantus cantorum*, is under the tower. Its restored stall-work, marbles, and a very rich square of modern mosaic, merit attention. The modern reredos compels more notice than praise. In the retrochoir the shafts of Purbeck marble are farther detached from the piers than in any other known example.

In monuments the cathedral is rich. That of Richard Fitz Alan, one of extreme beauty of the best Decorated period to an unknown lady, that of Huskisson the statesman, several by the celebrated Flaxman, and that of Bishop Sherborne, are among the more conspicuous. Two sculptured slabs, representing the meeting of the Saviour with Martha and Mary, and the raising of Lazarus, are said to have been removed hither from Selsey, and are of very unusual character. The portraits of consecutive prelates up to Bishop Sherborne present a singular family likeness. Some episcopal relics of rare interest, such as a genuine Abraxas ring, a leaden cross, and the Litany of Archbishop Herman of Cologne, which furnished the model for the English Litany, are among the valuable curiosities.

The remains of William Chillingworth, author of the "Religion of Protestants" (died 1643), lie in the cloistral enclosure known as the "Paradise." In Chichester Dean Hook penned his great historical work, "The Lives of the Archbishops of Canterbury." Adam de Moleyns (1445-1449), the Commissioner who delivered Maine and Anjou to René, titular King of Sicily, thereby

occasioning the speedy loss of Normandy and of all English possessions except Calais, in France; Reginald Pecock (1450-1457), the learned, acute, and independent, but persecuted and recanting Anglican; Robert Sherborne (1508-1536), who adorned the south transept with what Fuller calls "lace and trimmings;" John Christopherson (1557-1559), who "washed his hands in the blood of poor martyrs;" William Barlow (1559-1569), whose five daughters married five bishops; Richard Montague (1628-1638), who intrigued to effect a reconciliation between the Churches of England and Rome; and John Lake, one of the seven bishops imprisoned by James II., and one of the nonjurors deprived of their sees after the Revolution of 1688, were among the more eminent of the later prelates.

Bishop: The Right Rev. Richard Durnford, D.D. Salary, £4200. Dean and Chapter: The Very Rev. J. W. Burgon, D.D., and four Canons Residentiary.

EXETER CATHEDRAL.

THE architectural characteristics of the small but singularly graceful cathedral of St. Peter at Exeter are "the transeptal towers, the long, unbroken roof, and the remarkable balancing of parts, by which each side is made to answer to that opposite."* Affecting geometrical rather than curvilinear forms, it is, "with the exception of the anomalous transepts, formed out of Norman towers, a specimen of the purest Early Decorated unmixed with any other style."† In dimensions, the length of the interior is "383 ft.; nave, 142 by 72 by 69; eastern arm, 131 by 72 by 69; transept, 140 by 28 by 69; Lady-chapel, 59 by 29 by 40; chapter-house, 28 by 28 by 50; towers, 140 ft. high."‡

The Norman towers, cresting of the roof, flying-buttresses, and triply canopied north porch on the exterior of the cathedral are worthy of special notice. The screen on the west front is filled with "remarkable, characteristic, and beautiful sculpture." From the platform above it, church minstrels and choristers duly welcomed distinguished personages, and bishops bestowed their benedictions upon the people. The Decorated nave is one of great richness and beauty. The roof, "springing from slender vaulting shafts, studded with delicately carved and varied bosses, and extending unbroken to the east end of the choir, is exceeded in grace and lightness" by none of the same date in England, and by few on the Continent. The corbels of pier arches wrought into figures, twisted branches, and long sprays of foliage, are excellent, and, perhaps, peculiar to this cathedral. The windows, of the best and purest (geometrical) Decorated, are said to exhibit greater variety of tracery than can be found in any other building in England. The remarkable misereres in the choir date from the first half of the thirteenth century. The episcopal throne, put together without a single nail, and towering nearly to the roof, rivals in the lightness of its ascending stages the famous "sheaf of fountains" of the Nuremberg tabernacle. The carving is unrivalled.

Hoker of Exeter asserts that the see, with Werstan and Putta as the first bishops, was originally established at Bishop's Tawton, in A.D. 905. Thence, in 912, it was removed to Crediton, birthplace of the Saxon Winfrith, or Boniface (680), the chief apostle of Christianity in central Germany. Under Leofric, the see, united to that of Cornwall, under Living, was transferred to Exeter, and the Benedictine conventual building of St. Peter taken for the new cathedral,

* King's "Hand-book to the Cathedrals of England," Southern Division, Part I., p. 193.

† "English Cathedrals," edited by Dean Howson, p. 353.

‡ Walcott's "English Minsters," vol. i., p. 76.

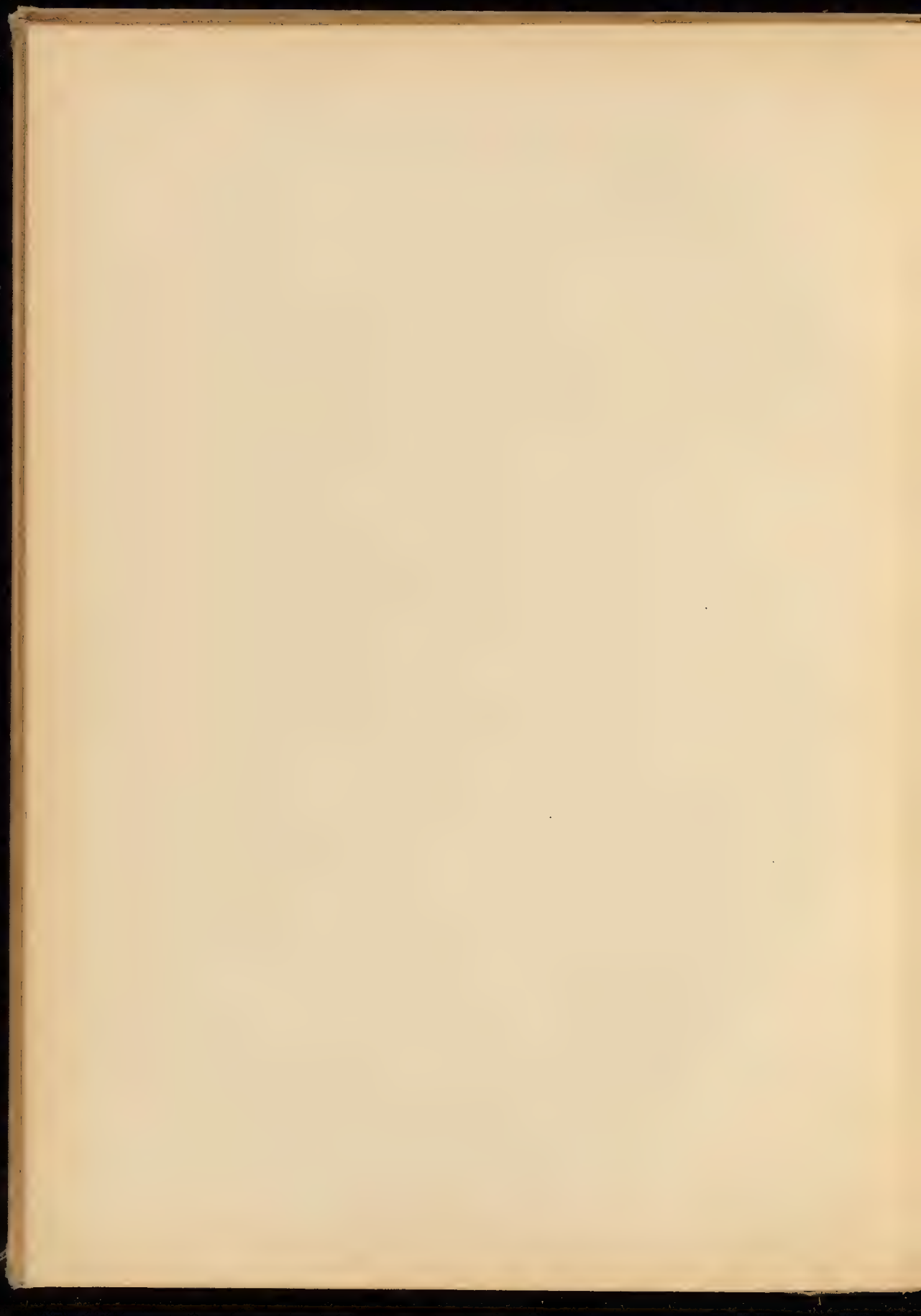
in A.D. 1050. Leofric (1046-1072) reflected the earnest piety of the royal Confessor, and was not displaced by his Norman successor. Osbern (1072-1103), Norman by birth but English in habits, was followed by William Warelwast (1107-1136), nephew of William the Conqueror, who proceeded to replace the Saxon cathedral by a more sumptuous edifice, of which "the massive transeptal towers are the sole remains." Bartholomæus Iscanus, of Exeter (Isca), shone from A.D. 1161 to 1184 as one of the two great lights of the English Church; Henry Marshall (1194-1206) in completing the cathedral begun by Warelwast; William Bruere (1224-1244) as a high-born diplomatist and war-like crusader, and builder of the chapter-house; Peter Quivil (1280-1291) as constructor of the transepts, and Thomas de Bytton (1292-1307) of the entire choir, with its aisles. Walter de Stapledon (1308-1326) erected the sedilia and the choir-screen, was created Lord High Treasurer in 1320, and beheaded in a London insurrection of 1326. John Grandisson (1327-1369), of royal descent, "very grave, wise, and politick," Papal Nuncio to several countries, and then ambassador to Pope Clement VI., rebuilt the nave. Thomas Brantyngham (1370-1394), more than once Lord High Treasurer of England, probably added the west front or screen, and inserted the sculpture; Edmund Lacey (1420-1455) died in such odor of sanctity that miracles were said to be wrought at his tomb, to which the "common people" resorted in pilgrimage; George Neville (1458-1465), of noble blood, was appointed in pursuance of resolve by Pope and Crown to band together the Church and the nobles "against the spiritual and civil democracy, on one side of Wat Tyler and Jack Straw, on the other of the extreme followers of Wycliffe." Richard Fox (1487-1491) filled the office of Lord Privy Seal; Hugh Oldham (1504-1519) built the chapels of St. Saviour and St. George; and John Veysey, or Harman (1519-1551), the courtliest bishop of the land, and governor of the "Princess Mary," unwillingly alienated most of the property of the see, which yielded more than £100,000 annually. His successor, Miles Coverdale (1551-1553) assisted William Tyndale in translating the Bible into the English vernacular, and was followed by the "very gentle and courteous" James Turberville (1555-1559), Queen Mary's bishop; and he by the erudite William Alleyn (1560-1570). Joseph Hall (1627-1641), "an English Seneca," wrote the "Divine Institution of Episcopacy." John Gauden (1660-1662), in all probability, was the real author of the famous "Icon Basilike," which professed to contain the private meditations and prayers of King Charles; Seth Ward (1662-1667) was the "efficient cause" of founding the Royal Society. During the Commonwealth, an Independent preacher named Stuckeley occupied the nave, and a Presbyterian named Ford the choir. Both "enjoyed great comfort and quiet" until expelled at the Restoration. The hands of their hearers, like those of the iconoclastic Roundheads, improved neither the building nor its sculptures. Thomas Lamplugh (1676-1688) assisted at the coronation of the Prince of Orange. Offspring Blackhall (1708-1716) originated the Episcopal Charity Schools in Exeter; George Lavington (1747-1762), in controversy with John Wesley, and Christopher Bethell (1830), in his writings on Baptismal Regeneration, achieved fugitive notoriety. Henry Philpotts (1831-1868) also gained distinction as a practical polemic.



Exeter C



Cathedral.



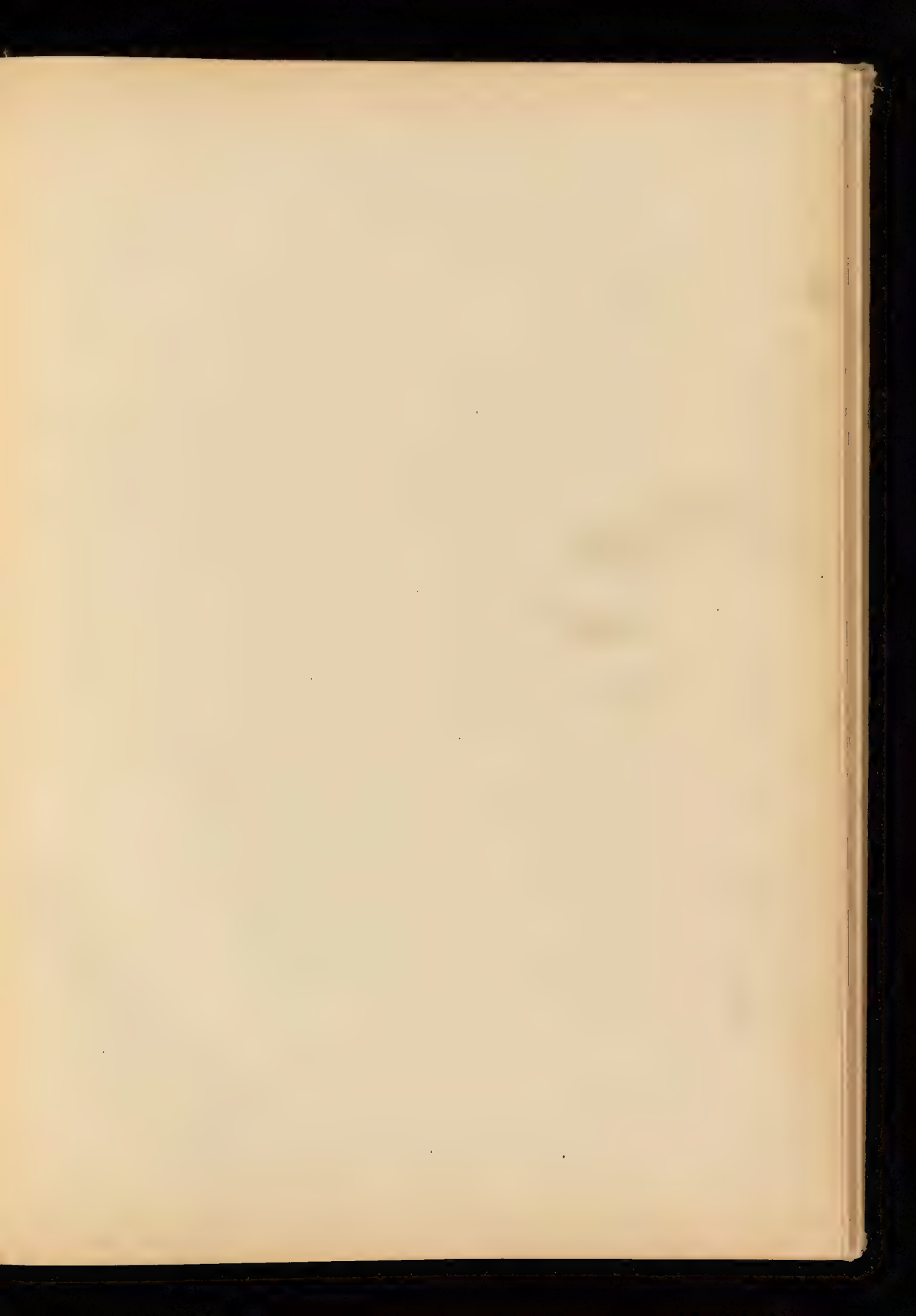
In the library are the original MS. of the "Exon Domesday," relating to the counties of Devon and Cornwall, Leofric's volume of Saxon poetry, known as the "Codex Exoniensis," the "Ordinale" of Bishop Grandisson, the "Liber Pontificalis" of Bishop Lacey, three MSS. by Roger Bacon, and the archives of the see. Among the many noticeable monuments are those of Sir John Doddridge (died 1628)—called "the sleepy judge, because he would sit on the bench with his eyes shut, to sequester his eyes from distracting objects"—and Major-general Simcoe (died 1806), distinguished as head of the Queen's Rangers throughout the American war. The great "Peter" bell, reputedly weighing fourteen thousand pounds, the peal of ten bells—"heaviest and finest in tone in the kingdom"—the astronomical clock, Bishop Oldham's rebus, and the Minstrel's Gallery are among the numerous curiosities.

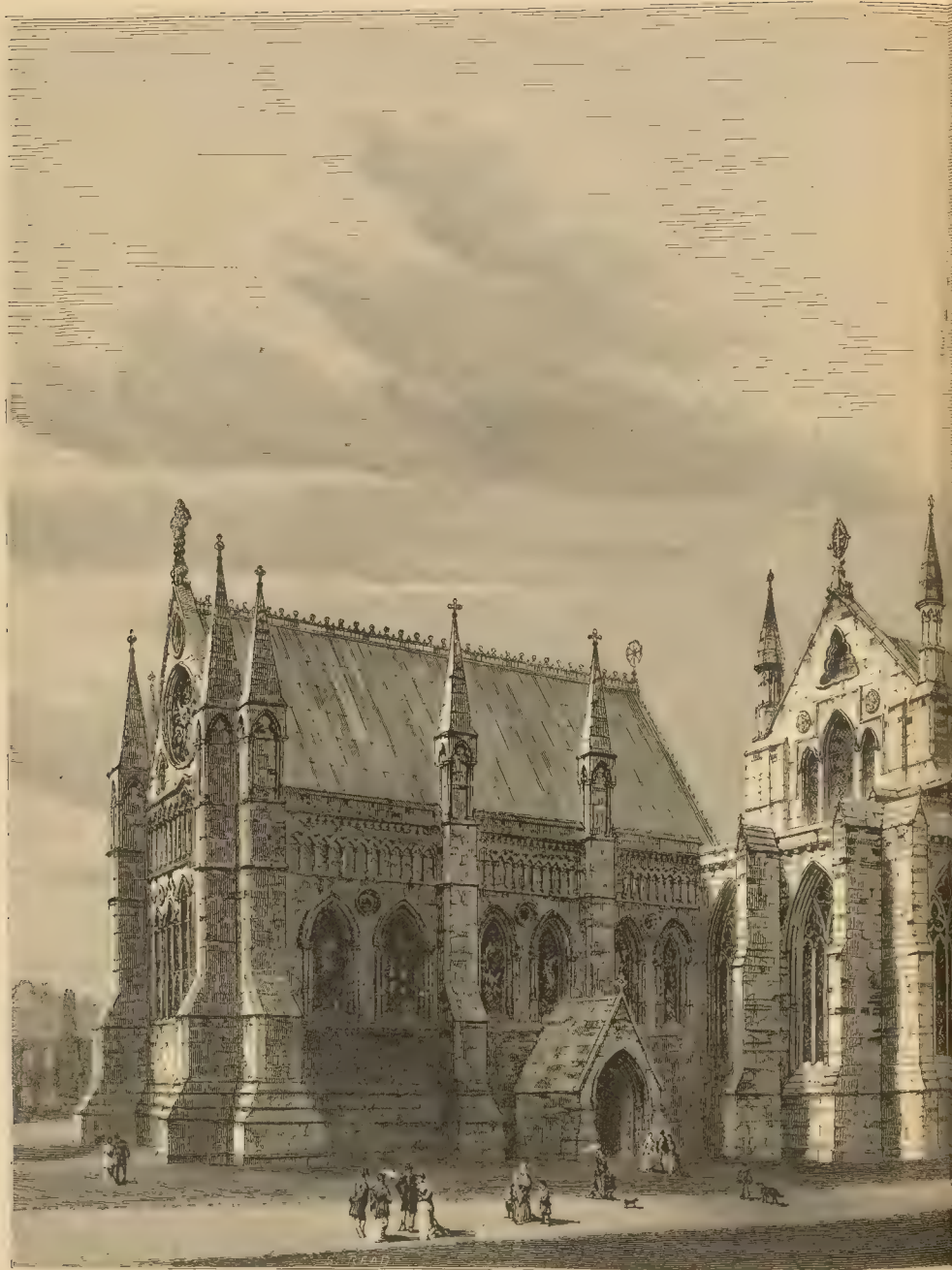
Bishop: The Right Rev. Edward Henry Bickersteth, D.D. Salary, £4200.
Dean and Chapter: The Very Rev. B. M. Cowle, D.D., and four Canons Residentiary.

HEREFORD CATHEDRAL.

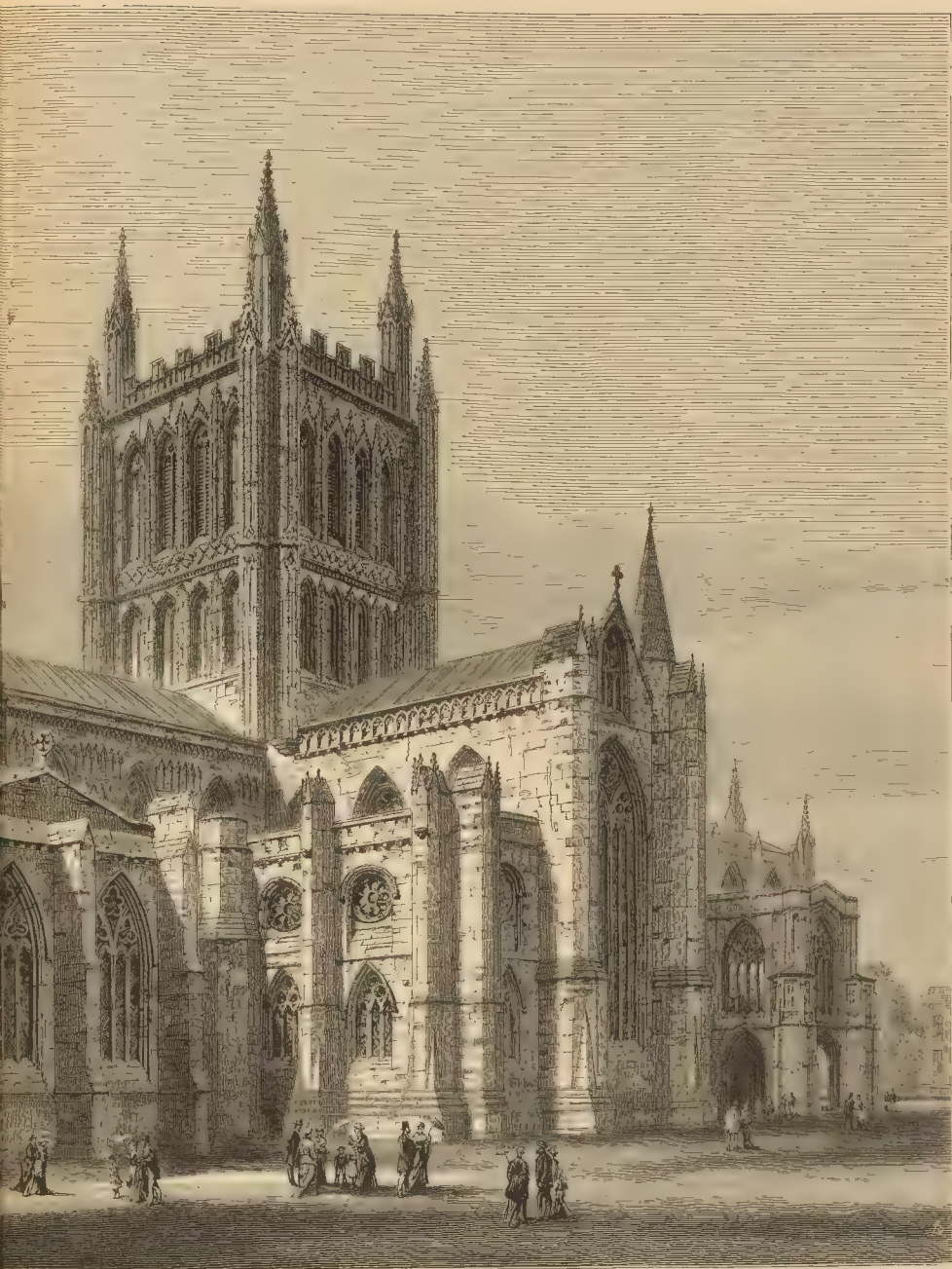
SITUATED in the marches of Wales, on the frontier of the Wye, the cathedral of Hereford had as its first authentic bishop, Putta (676-688). Æthelstan (1012-1056), "*vir magnæ sanctitatis*," erected a new church dedicated to St. Ethelbert, whose relics were translated to it, and whose festival was duly celebrated until the Reformation. His successor, Leofgar (1056), "Earl Harold's mass-priest," lost his life in battle against Gryffyth, the Welsh king, who burned the minster together with the greater part of the city. The learned Robert de Losing (1079-1095), the first Norman bishop, rebuilt the cathedral after the model of the church at Aachen (Aix-la-Chapelle) founded by Charlemagne; but it was not dedicated until the episcopate of Reinhelm (1107-1115). The nave piers, choir as high as the clere-story, and the south transept belong to this Norman structure. Judging from the character of the architecture, competent authorities assign the Early English Lady-chapel to the period between 1190 and 1220, the north transept to the transition era between 1260 and 1268, the eastern transept and upper part of central tower (Geometrical Decorated) to 1287-1320, the outer walls and windows of nave aisles (Late Decorated) to 1360-1364, Bishop Audley's Perpendicular chantry to 1492-1502, and the north porch to 1516-1535.

During these years of construction and reconstruction Robert de Bethune (1131-1148), one of the best and worthiest prelates of his time, saw his cathedral deserted and desecrated in the troubles of Stephen's reign, and also "cleansed and repaired" the building. Robert Foliot (1174-1186) in 1179 attended the Lateran Council in which the Albigenses and Waldenses were excommunicated. Peter d'Aequablanca (1240-1268), the Savoyard, was one of the intruded foreigners whose tyrannous exactions in the reign of Henry III. incited the rising of the barons under Simon de Montfort. In his episcopate, as the reprimanding monarch stated by letter, "the church and ecclesiastical establishment was in a state of ruin and decay." He did something, however, to repair the dilapidation by erecting the north transept, which is "the most remarkable part of the building." Thomas Cantilupe (1275-1282) was the last Englishman canonized (1320) before the Reformation. Chancellor of England under Henry III. in 1265, he was at once a clerical pluralist and a belligerent Churchman. Dying in Italy, Richard Swinfield—his successor in the see—probably at his own request, separated his flesh from the bones by boiling, interred the flesh in the church of Santo Severo, near Orvieto, sent the heart to the monastic church of Ashridge, in Buckinghamshire, and brought the bones to

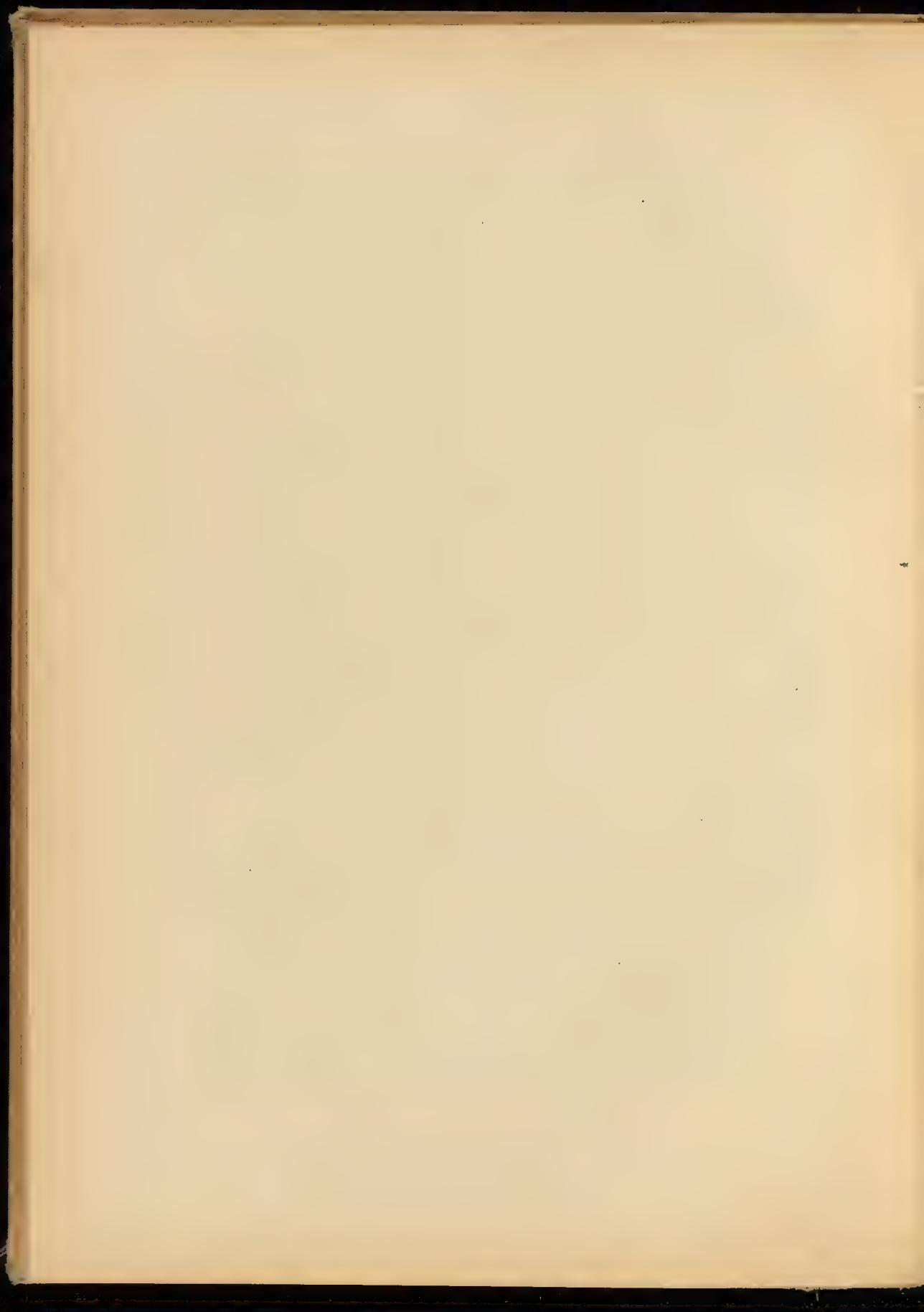




Hereford



Cathedral.



his own cathedral at Hereford. His tomb was soon distinguished by miracles. Fuller reports that four hundred and twenty-five of them were registered. By his prayers sixty persons were raised from death to life, twenty-one lepers were healed, and twenty-three blind and dumb men received sight and speech. Riches and consequence came with crowds of pilgrims who thronged to his shrine, and enabled the clergy to make further changes in and additions to the fabric during the Early Decorated period. Adam Orleton (1317-1327) was the first English bishop brought to trial in a temporal court; John Trilleck (1344-1360) prohibited the performance of miracle plays in his diocesan churches; John Gilbert (1375-1389) was Treasurer of England in 1386; Robert Mascall (1404-1416) was present at the Council of Constance in 1415-1416; Thomas Spofford (1422-1448) possibly erected the cloisters; Thomas Milling (1474-1492) was godfather to Edward V.; Richard Mayew (1504-1516) conducted Catharine of Arragon to England; Edward Fox (1535-1539), Almoner to Henry VIII., is styled by Fuller "the principal pillar of the Reformation."

After the Reformation, the "notable learned" John Skip (1539-1552) probably assisted in compiling the first Common Prayer-book of Edward VI.; John Harley (1553-1554) was compelled to resign by Queen Mary because he was a "married priest;" Herbert Westfaling (1586-1602) was a model of apostolic excellence; George Coke (1636-1646) was deprived of his see during the Civil War; John Butler (1788-1802) owed his elevation to his talents as a political pamphleteer, and was active in vindicating Lord North's administration of American affairs.

The fall of the western tower in 1786 brought the cathedral under the hand of the destructive restorationist Wyatt, who expended £20,000 in shortening the nave by one entire bay, replacing the Norman triforium and clerestory by others of his own device, and constructing the present unworthy west front. Further repairs and restorations between 1841 and 1852 were accomplished at a cost of £27,000. In 1858 the final restoration was confided to the great ecclesiological architect, Sir George Gilbert Scott, and in 1863 the edifice was solemnly reopened. Defects in construction, and the perishable old red sandstone formerly employed, had necessitated extensive rebuilding, which was invariably accomplished in harmony with the original beauty of the edifice.

Hereford Cathedral, according to the best available data, is 344 ft. in length, including the buttresses; nave, 130 by 73.6 including aisles, 31.4 without aisles, by 70 ft. in height; choir, 75.6 ft. long, 62.6 high; Lady-chapel, 45 by 24; from the reredos to the east wall of the Lady-chapel (Walcott) is 93.5; central or main transept is 146.2 by 34; eastern or choir transept, 110.6, and vicar's cloister 109 ft. long; tower, 161 ft. high.

So many successive alterations of structural design have produced "a degree of intricacy in the general outline," the effect of which is not the most pleasing. The cathedral is entered through an elaborate Perpendicular north porch, of which the parvise chamber, forming the second stage, is lighted by three large Perpendicular windows with rich tracery. The hinges of the portal alone cost £140. In the nave the massive grandeur of the great Norman piers and arches, and the unusual darkness of the choir, at once strike the eye.

The effect of receding distances, with their varying light and shade, is very impressive. The main arches recede in three orders, and are finely enriched with billet and other mouldings. Between the eastern piers of the central tower



Interior of Hereford Cathedral.

is a magnificent wrought-iron screen of recent manufacture, painted and gilt, whose extreme lightness permits the use of tower and transept for congregational purposes. The tower, above the arches, has twelve piers of compact masonry on each side, besides angle piers carried up to the height of twenty-six feet. On these gigantic stone gratings, adopted for the sake of lightness, the interior wall of the tower rests; they also carry the entire weight of the bell-chamber and bells. At the east end of the choir is a great Norman arch of five orders, within which the fine memorial reredos of oolite (Caen stone) and marble is situated. Behind the reredos rises a pier from which spring two pointed arches, leaving a broad tympanum or spandrel—covered with modern sculpture—closing the upper part of the Norman arch.

The north transept, with its unusually formed arches and its pure lofty windows, is one of the most remarkable examples of the period (1240–1268) remaining in England, and must have been most gorgeous when the light shone through glass displaying the history and miracles of St. Thomas of Hereford

upon his jewelled shrine and its Templar-effigied pedestal within the eastern aisle. The position of this shrine was doubtless determined by the necessities of the pilgrims, whose number required the use of an entire transept instead of the inferior space that could be allotted to the saint in the feretory at the back of the high altar. The very rich Early English Lady-chapel, ascended by five steps (rendered necessary by the height of the carvery crypt, called "Golgotha," below), contains effigies of the Bohuns, and the chantry of Bishop Audley. The fine alabaster effigy of Sir Richard Pembridge, the beautiful monument of Bishop D'Acquablanca, richly groined ceiling of Bishop Stanbery's chantry, octagonal pier of north-east transept, windows in vestibule of Lady-chapel, and profusion of ball-flower ornaments, are all worthy of close attention.

The archive room and chapter library contain about two thousand volumes, nearly all of which are chained to the shelves. A series of Bibles from 1480 to 1690, Higden's "Polychronicon" (1495), Caxton's "Legenda Aurea" (1483), and Lyndewode's "Super Constitutiones Provinciales" (1475) are among them; also an ancient "Antiphonarium" containing the old "Hereford Use."

Bishop: The Right Rev. James Atlay, D.D. Salary, £4200. Dean and Chapter: The Very Rev. the Hon. G. Herbert, and four Canons Residentiary.

WELLS CATHEDRAL.

THE little city of Wells—so called from the affluent fountain near one of the smallest, but perhaps the most beautiful of cathedrals in England—shares episcopal honors with the sister-city of Bath. Prior to the great battle of Deorham, in A.D. 577, a church of twisted osiers is said to have been built by Joseph of Arimathea in the neighboring town of Glastonbury, and to have been the first in Great Britain, if not in Christendom. It is certain that the Saxon King Ina, in 704, erected a church near St. Andrew's Spring. Edward the Elder, in the beginning of the tenth century, chose it for the seat of a new bishopric, of which Athelm was the first incumbent. Duduc, the Lotharingian, and favorite chaplain of Canute, was Bishop of Wells in 1033. Gisa, bishop at the epoch of the Norman Conquest, was permitted to retain his see. Under John de Villula (1088–1122), who was formerly a medical practitioner, the *cathedra* was removed to Bath, for the sake of security and of greater personal importance to the occupant. This translation highly offended the canons and citizens of Wells; nor was the discord allayed until Robert (1135–1166), the Cluniac monk, decided that in future the bishops should be styled "of Bath and Wells," and should be elected by an equal number of monks and canons from the abbey and the collegiate church. He rebuilt the eastern apse and repaired the rest of the cathedral. Reginald Fitz-Jocelin (1174–1191) bestowed upon the city its first charter. Savaricus (1192–1205), a German noble, owed his appointment to Richard Cœur de Lion, for many services rendered to the royal crusader during his detention in Germany. Jocelin Trotman (1206–1242) built portions of the existing nave, the transepts, and part of the choir. He was bishop for thirty-seven years; "God," says Fuller, "to square his great undertakings, giving him a long life to his large heart." William Bytton, or Button (1248–1264), negotiated the marriage between Edward I. and Eleanor of Castile, and affixed a "long row of Buttons," in the persons of his relatives, to the various dignities of Wells. William Bytton, or Button, II. (1267–1274), whose life was one of great sanctity, after death enjoyed a reputation rivalling that of St. Apollonia for curing toothache. Sufferers from this "hell of all diseases" resorted to his tomb from every part of the diocese. Robert Burnell (1275–1292), the Chancellor, was succeeded by William de la Mareh (1293–1302), the Treasurer of England. In this capacity he was charged with instigating the arbitrary act by which, under the name of a loan, Edward I. swept all the wealth accumulated by, or in custody of, the religious houses of the realm into his own exchequer. For this the Pope refused the monarch's request to can-

onize the bishop. The chapter-house, one of the many architectural masterpieces of the cathedral, with its "sculptured heads full of expression, kings, bishops, monks, ladies, jesters, grotesques," was commenced by him. John Drokensford (1309-1329), guardian of the kingdom while Edward II. was absent in France, saw the central tower raised to its present height and witnessed the completion of the Lady-chapel. Ralph of Shrewsbury (1329-1363), of unknown antecedents, who procured the disafforestation of Mendip, finished the presbytery nearly as it now exists. John Harewell (1367-1386), Chaplain to the Black Prince, built the south tower of the west front, and Nicholas Bubwith (1407-1424) the north tower and the library. In the Council of Constance the latter was one of the electors of Pope Martin V. Thomas de Beckyngton (1443-1465), the brilliant plebeian and *protégé* of William of Wykeham, whose loving skill in architecture he inherited, built part of the cloisters and fortified his church and palace. Less fortunate than he, Robert Stillington (1466-1491), Chancellor of England in 1468, died in custody for high-treason. Hadrian de Castello (1504-1518), Italian negotiator of all business between England and the papal court, and conspirator against Pope Leo X., was installed in the person of his proxy, the historian Polydore Vergil. Thomas Wolsey (1518-1523), the magnificent cardinal, held the see *in commendam*—"in trust, or recommendation"—and discharged its duties by means of a suffragan bishop. John Clerk (1523-1541) presented Henry VIII.'s "Defence of the Faith" to Pope Leo X., and was rewarded with the episcopate on his return. Gilbert Bourn (1554-1559), President of Wales, was the Roman Catholic appointee of Queen Mary, and Leonard Mawe (1628-1629) the companion of Prince Charles in his romantic expedition to Spain. William Pierce (1632-1670) was expelled by the Puritans and reinstated at the Restoration; Thomas Ken (1685-1690), "one of the most primitive and holy bishops," independent, humane, and self-sacrificing, whose hymns, "Morning, Evening, and Midnight," are "familiar in our mouths as household words," was succeeded by Richard Kidder (1691-1703), killed, while sleeping in his palace, by the fall of a heavy stack of chimneys. Under George Henry Law (1824-1845) the Theological College was established at Wells.

In dimensions the cathedral has an "internal length" of "388 ft.; nave, 153 by 69 by 67; transept, 132 by 69 by 67; choir and presbytery, each 55 by 69 by 67; procession aisle and Lady-chapel, 47 by 33 by 30; central tower, 35 by 35 by 165; west towers, 27 by 27 by 130; chapter-house, 55 by 42 by 62; west front, 147.6 ft. broad."*

"The west front of Wells," old Fuller being judge, "is a masterpiece of art indeed." "The sculptures of its western façade," says Ferguson, "are quite unrivalled." The number of figures is "upwards of three hundred, of which one hundred and fifty-two are either life-size or colossal." They constitute an eloquent embodiment of the grand Ambrosian hymn. Yet Professor Edward A. Freeman, while praising the sculptures, insists that "the west front is bad, because it is a sham—because it is not the real ending of the nave and aisles,

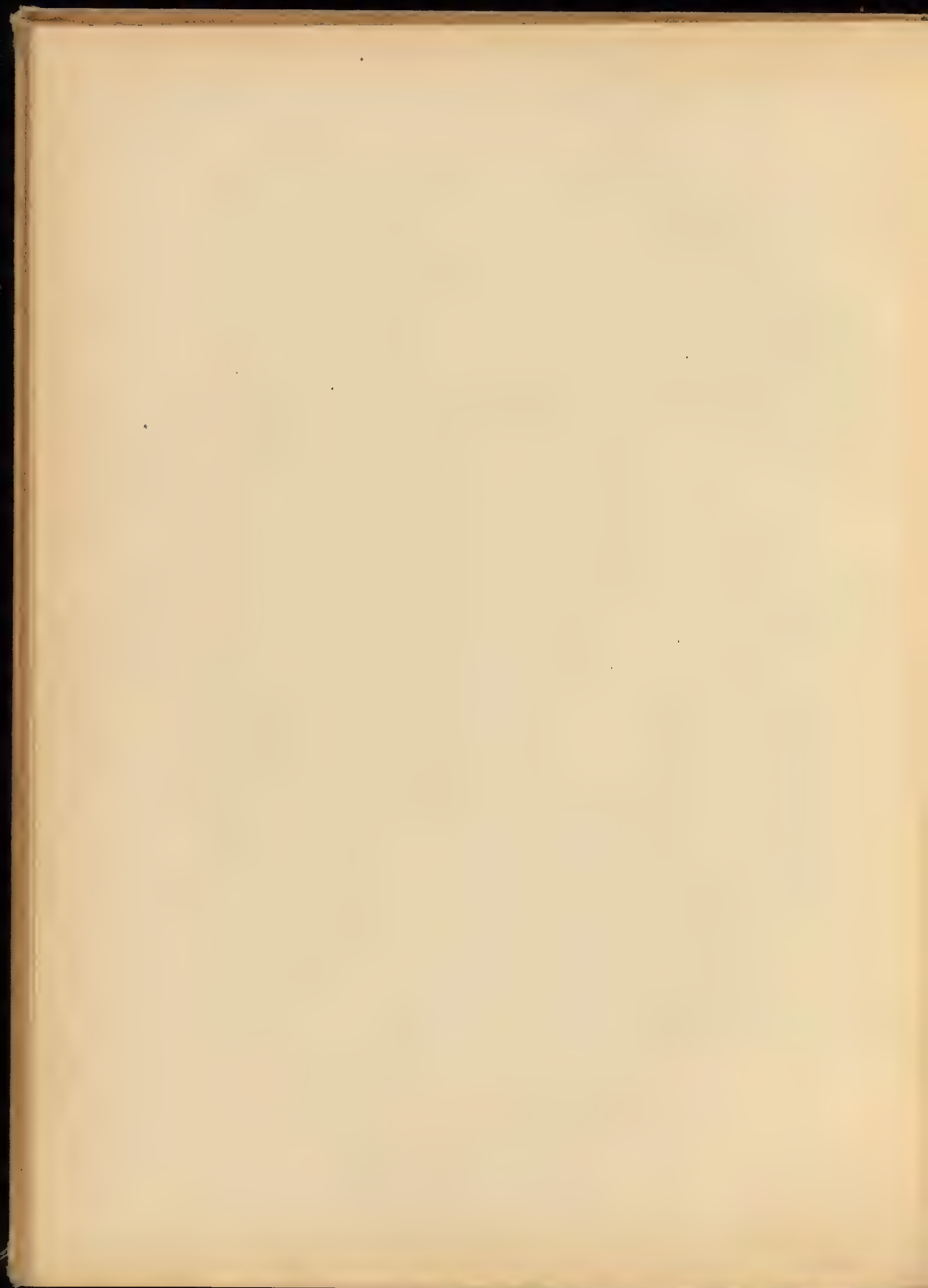
* Walcott's "English Minsters," vol. i., p. 105.



Wells C



Cathedral.



but a mere mask devised in order to gain greater room for the display of statues." With all its excellences and defects, the cathedral church of St. Andrew at Wells offers the completest specimen of a secular cathedral extant in England.

A very curious astronomical clock, showing the hour of the day, age of the moon, and position of the planets, and with figures striking the hours, in the north transept; the inverted arches, in the form of a St. Andrew's cross, supporting the central tower; the humorous carvings of the capitals; the Lady-chapel, to which "the palm for exquisite beauty as well as for constructional ingenuity must be assigned," revealing "all the peculiar beauties of the Decorated style in the highest perfection;"* the choir, "glowing with colored fire" when the sun is full on the east end; "the sharp, clear foliage on the capitals; the delicate shafted pillars; the beautiful perspective of the arches interlacing and intertwining, which open new views in every direction till closed with a blaze like that of transparent jewellery of every hue; and the fretted roof quivering with bright spots of varied light," make up sights "never to be forgotten."†

Bishop: The Right Hon. and Right Rev. Lord Arthur Charles Hervey, D.D. Salary, £5000. Dean and Chapter: The Very Rev. E. H. Plumptre, D.D., and four Canons Residentiary.

* "Essays on Cathedrals," edited by Dean Howson, p. 341.

† Walcott's "English Minsters," vol. i., p. 104.

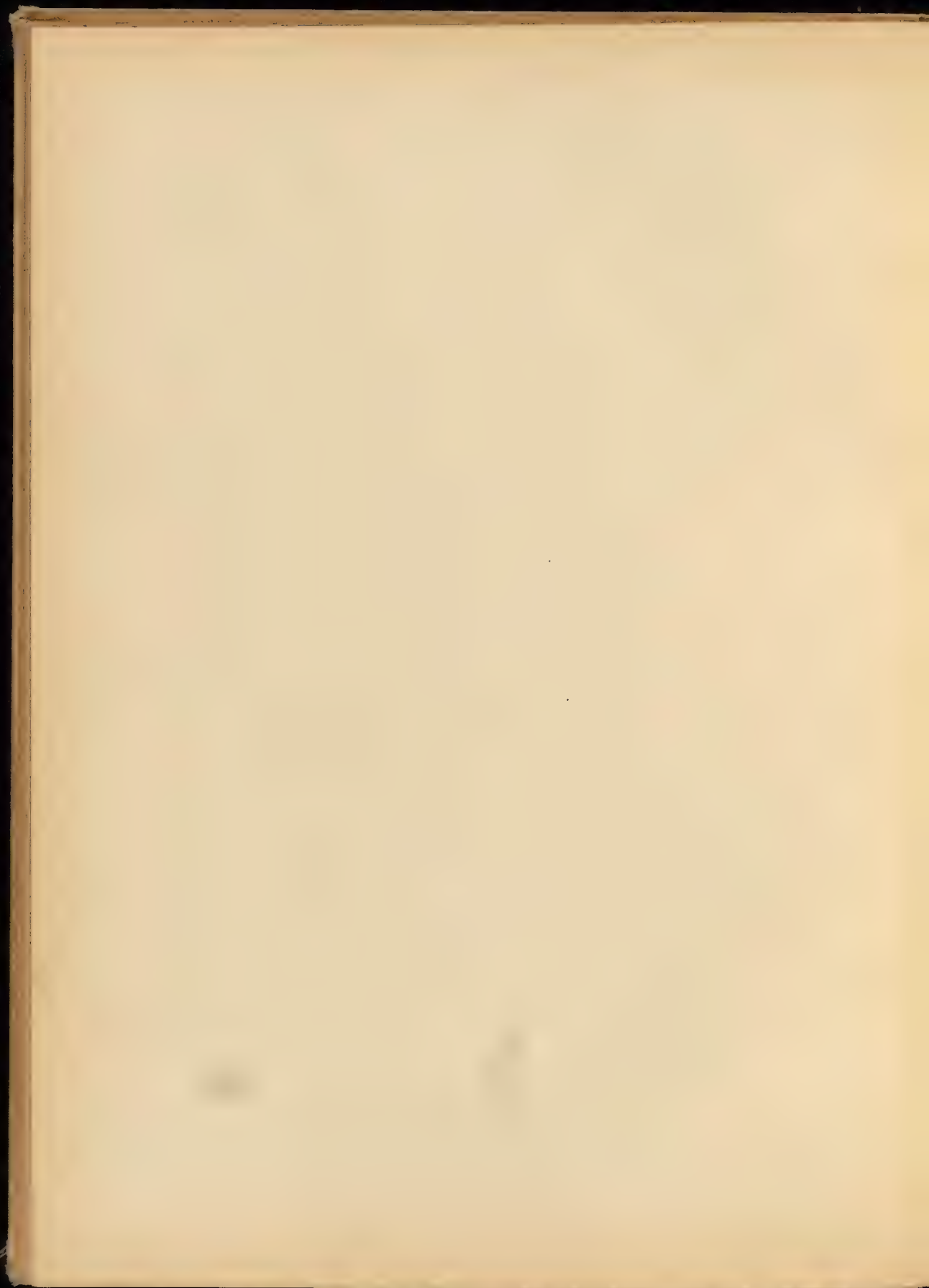
LLANDAFF CATHEDRAL.

ST. DUBRICIUS, or Dyfryg, who died in A.D. 612, is said to have founded the see of Llandaff for the principality of Gwent, and ultimately for that of Morganwg. It is probable that the humble oratory in which he and St. Teilo taught their numerous disciples occupied part of the site now covered by the cathedral; that Cyfeiliawg was consecrated to the bishopric of Llandaff by Ethelred, Archbishop of Canterbury (870-879), after the Welsh Church had adopted the Roman ritual; that some of his successors were men of special wisdom and learning; and that Herwald, a Welshman, held the see from 1056 to 1104. This prelate signalized his administration by anathematizing the whole family of King Catgucaun, "placing the crosses and relics upon the ground, reversing the bells, and choking up the entrance to the cathedral with thorns." Urban (1107-1134) was the first bishop imposed by aliens upon a Welsh diocese. He translated the relics of St. Dyfryg from Bardsey to Llandaff, and began the rebuilding of the cathedral, which, including the apse, was not more than forty feet in length. His edifice was extended westward in the Early English period, and the chapter-house was added. During the episcopate of William de Braose (1266-1287), Llewelyn and David, the last Welsh sovereign princes, were slain, and the Lady-chapel was built. In the second Decorated period the presbytery was rebuilt. The Perpendicular north-west tower was erected by Jasper Tudor, uncle of Henry VII., the Early English south-west tower remaining unaltered. Neither buttresses, nor transepts, nor central tower broke the long lines of wall and roof. Then followed a long era of decay and spoliation, induced by religious changes in the country, in which the remains of residentiary houses served for stables and pigsties, and all cathedral services came to an end. Attempts at repairs were more or less failures. In 1732 a remarkable Italian temple was imposed on part of the site, but was never completed. Not until 1843 was the work of restoring what was practically a ruin commenced, and not until 1869 was it closed. The Italian temple was cleared away, a new south-western tower erected, and the charming cathedral remodelled as it now stands, at a cost of over thirty thousand pounds.

The occupants of the Llandaff see from William de Braose to Robert Holgate, translated to York in 1545, were of ordinary character. Anthony Kitchin (1545-1563) was one of three bishops at whose consecration Thomas Thirlby, the solitary bishop of Westminster (1540-1550), assisted. William Morgan (1595-1601) received elevation to the bishop-stool as his reward for translating the Bible into Welsh. Francis Godwin (1601-1617) is best known as the



Llandaff Cathedral.



author of "*De Præsulibus Angliæ Commentarius*," or "*A Catalogue of the Bishops of England*." He also in another work suggested the carrying on of correspondence by signals. Richard Watson (1782-1816) published his "*Apology for Christianity*" in 1776, in reply to the "sneers" of Gibbon, and in 1796 his "*Apology for the Bible*," in answer to the infidel Thomas Paine. Under Edward Copleston (1828-1849) the office of dean was revived in 1840. Alfred Ollivant was consecrated in 1849, acquired the vernacular use of Welsh, thoroughly restored his cathedral, built or restored one hundred and seventy churches, at a cost of about £360,000, largely increased the number of his clergy so as to meet the spiritual wants of a rapidly growing population, was moderately evangelical in his opinions, one of the Old Testament Revision Company, and almost an ideal bishop. Dean W. D. Conybeare (1787-1857) was one of the earliest promoters of the Geological Society, and also an erudite lecturer on theology.

Llandaff Cathedral, as left by Bishop Ollivant, merits studious description. Its dimensions, as given by Walcott, are 245 by 70 by 65 ft.; Lady-chapel, 54 by 25 by 36; chapter-house, 23 by 21 ft. The south-west tower, with its spire 195.7 ft. high, is altogether modern, and of French characteristics. "The eye rests with infinite pleasure on the graceful, enriched spire, balanced as it is by the mass of delicate open tracery which crowns the tower of Jasper Tudor."* The west front illustrates "the greatest skill in architectural arrangement and in the judicious use of ornament." It is more graceful than that of Ripon. The north-western or Perpendicular tower rests on the arches of an Early English predecessor. Massive and simple, rising in three stages to the height of 89 feet, it "is crowned by a most elaborate parapet, with rich pinnacles of open-work." The south Norman door-way has an outer moulding "closely resembling," as Dean Conybeare believed, "the ordinary Etruscan scroll—a circumstance without any other example in our Norman ornaments."

In the interior the lengthy main arcade is of unusual grace and dignity. Up to the modern arch dividing choir from presbytery it is of pure Early English style. Each pier is an angular mass, with a cluster of three shafts attached to the principal faces. Aisles of nave and choir are of the latest Decorated period. The windows display reticulated tracery under ogee headings. The open roofs are of wood. A low wooden screen, whose base is inlaid with monograms and texts, separates the choir from the nave. All the stall-work, executed by local artisans, is of superlative merit. Teak is the principal wood used. Pulpit and font are of artistic beauty. The great eastern Norman arch, receding in four orders, is strikingly impressive. The modern reredos of Caen stone has three arches, filled with excellent and original Christologic pictures by Dante Gabriel Rossetti. Modern sedilia are in harmony with it. In the presbytery are the only surviving portions of the Norman church. The unique chapter-house is square, with a central pillar. In the octangular stage above it is a room in which the cathedral archives are deposited.

Bishop: The Right Rev. Richard Lewis, D.D. Salary, £4200. Dean and Chapter: The Very Rev. J. C. Vaughan, D.D., and four Canons Residentiary.

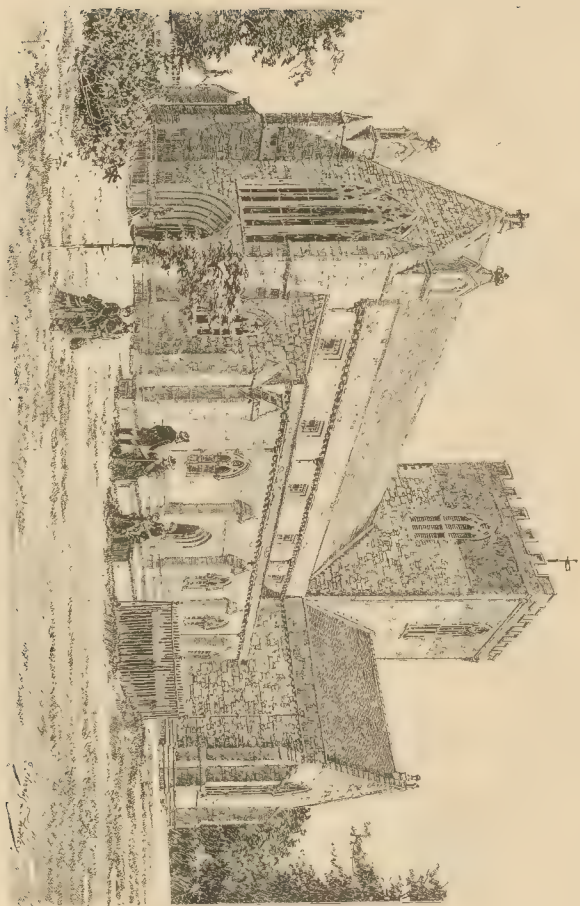
* Murray's "*Hand-book to the Cathedrals of Wales*," p. 64.

ST. ASAPH CATHEDRAL.

UNLIKE the other cathedrals of Wales, which are situated on low ground, that of St. Asaph rises from the summit of a ridge between the Clwyd and the Elwy, and commands views of great beauty and variety. It is the smallest in Great Britain; consists of nave and aisles, central tower, transepts and choir; is 182 ft. in length; nave, 83.1 by 68 by 45; transept, 108 by 34; presbytery, 59.9 by 40; tower, 30.8 ft. square by 93 in height.

The see of Llanelwy, or St. Asaph, is said to have been founded, about the end of the sixth or beginning of the seventh century, by Kentigern or Cyndeyrn, disciple of St. Servan, bishop of that Pictish district in North Britain where Palladius, the Roman missionary, taught after his rejection by the Irish, and where he died about A.D. 431. Cadwallon, chief of the principality of Powys, gave him a piece of ground on which he built a small wooden church, the predecessor of the existing cathedral. Joscelin of Furness, his biographer, states that around this were grouped the rude buildings of a vast monastic community, numbering nine hundred and sixty-five brethren. Returning to Glasgow, Kentigern appointed his favorite disciple, Asa or Asaph, to the episcopal cathedra of Llanelwy. From this epoch until the middle of the twelfth century authentic history is silent about its affairs. It was probably independent of the English Church until 1143, when Gilbert was consecrated bishop by Theobald, Archbishop of Canterbury. Geoffrey (1152-1154), a godly prelate, signalized himself by confusing all the early history of Britain through his celebrated book; Godfrey (1160-1175), driven from St. Asaph by the rebellion of Owen, Prince of Gwynedd, in 1164, never returned to it. Howel ap Ednevet (1240-1247) made some provision for maintaining the cathedral fabric, but was compelled to leave his diocese, which was wasted by fire and slaughter. Anian (1268-1293), Confessor of Edward I., whom he accompanied to the Holy Land, permitted the clerks of St. Asaph to carry round a book of the Gospels, much revered on the marches, to solicit alms for the "poor little church of Llan-elwy." The cathedral was burned by the English in 1282. Anian began rebuilding on the old site; Llewelyn ap Ynyr (1293-1314) continued the work, made grants to the fabric, and donations of plate, books, and vestments to the cathedral, whose offices and choral discipline he rearranged. This church was probably completed by David ap Blethyn (1315-1352). The present nave and transepts constitute its principal remains.

During the episcopate of John Trevor II. (1395-1410), who pronounced sentence of deposition against Richard II., in 1399, Owen Glyndwr burned



St. Asaph Cathedral.



his palace and cathedral. The latter remained in ruins until Richard Redman (1471-1495) "restored it, putting on new roofs and inserting (it is said) a large Perpendicular window in the choir, which he also refitted with stalls and desks." Thomas Goldwell (1555-1558) was the single English bishop who attended the Council of Trent, and subscribed its decrees in 1562; Richard Parry (1604-1623) published a revision of Morgan's Bible, which has ever since been the authorized version; John Owen (1629—died 1651) instituted preaching in Welsh, fitted the cathedral for divine service, supplied the great organ, and repaired the steeple and belfry, but was deeply pained by the profane desecration of his church during the Puritan ascendancy; Isaac Barrow (1670-1680) repaired the aisles and part of the choir; William Beveridge (1704-1708), author of several highly esteemed devotional works, and of an "Exposition of the Thirty-nine Articles," diligently strove to edify the Church spiritual; William Fleetwood (1708-1714) paved the cathedral, and adorned and painted the choir; John Wynne (1715-1727) expended nearly £400 in further improvements; Thomas Tanner (1732-1735) published his "Notitia Monastica" in 1695; and in the time of Jonathan Shipley (1769-1788) a great part of the choir was rebuilt. Following restorations were concluded by the thoroughly scientific work of Sir George Gilbert Scott.

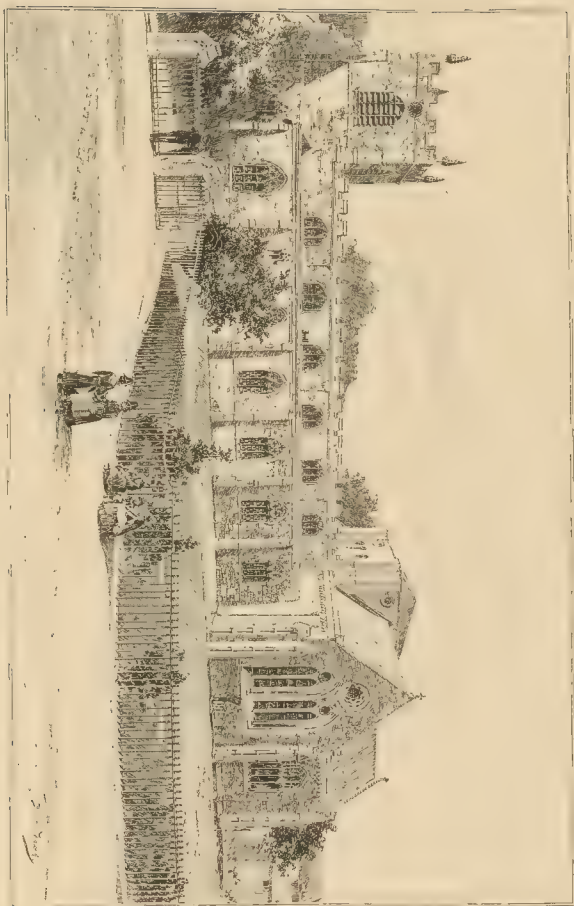
The whole of the western portion, including tower and transepts, is Decorated; the choir is Early English and Decorated, with a modern restoration. Simple dignity is the characteristic of the entire composition. Nave and aisles are of five bays. "The most striking feature inside is the manner in which the arches between the nave and the two aisles rest on pillars with no capitals, so that the [wave] mouldings run down uninterruptedly from the top of the arch to the base of the pillar."* Of attached chapels there are none. Ribs of fan vaulting in oak characterize the new roof, and are for the most part sculptured with grotesque crouching figures. The south transept serves as consistory court and chapter-house, and is divided from the choir, below the central tower, by a closed screen. Monuments are few and ordinary: a tablet in memory of Felicia Hemans, the poetess, who lived for some time in the vicinity, claims passing attention. St. Asaph's is the only cathedral in Wales that is not a parish church. Welsh is still the vernacular of the majority in the neighborhood.

Bishop: The Right Rev. Joshua Hughes, D.D. Salary, £4200. Dean and Chapter: The Very Rev. Herbert Armitage James, B.D., and four Canons Residentiary.

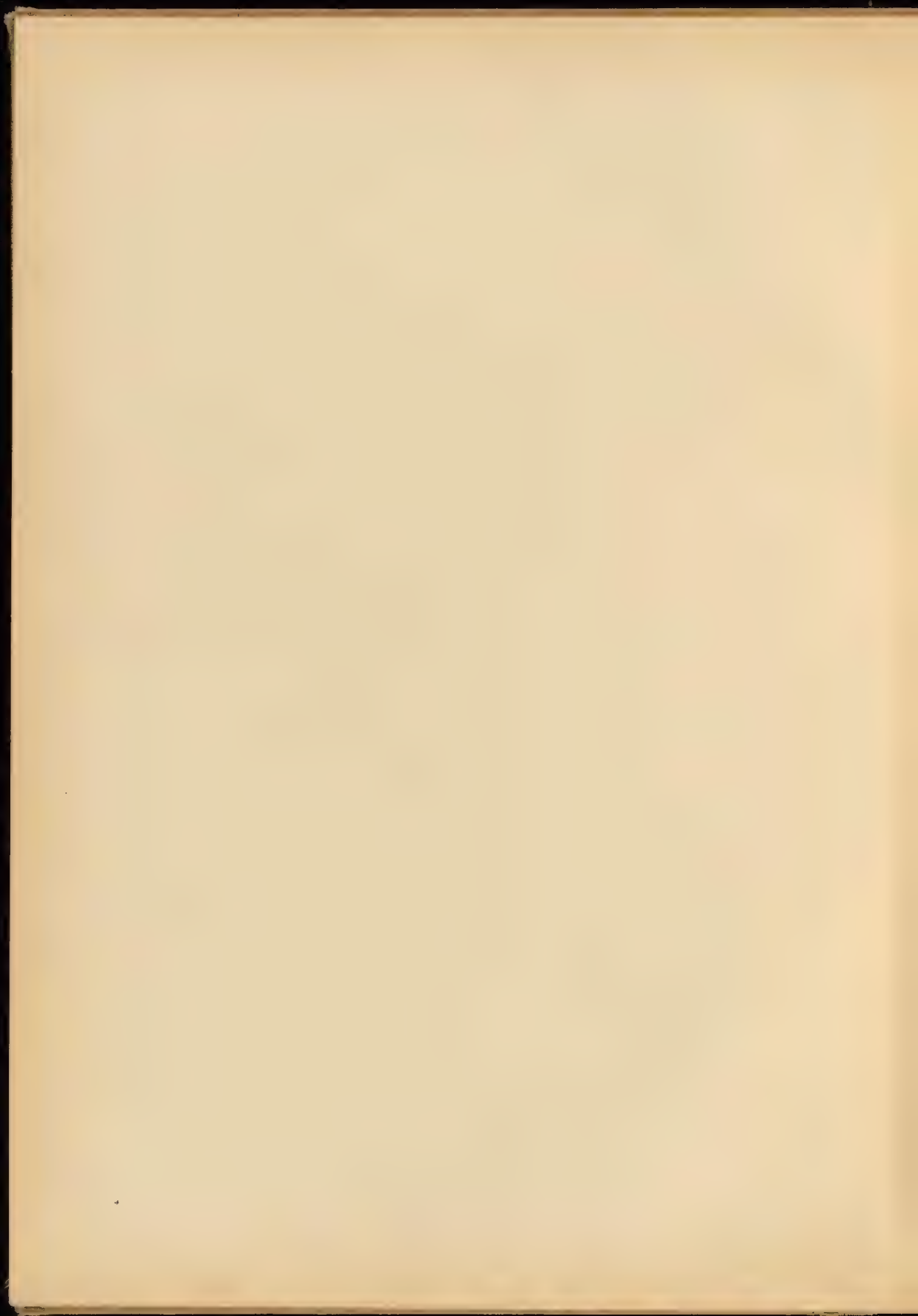
* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 255.

BANGOR CATHEDRAL.

THE diocese of Bangor, covering the principality of Gwynedd, owes its institution, about A.D. 550, to Deiniol Wyn, or Daniel, who died in 584. At the spot where he fixed his see there either existed, or he afterwards gathered, one of those great companies of Cœnobites then so remarkably characteristic of Wales. Banchor, the "head" or "chief" choir, was their ordinary designation. Only the name of a bishop occasionally peers through the darkness of following centuries. The continuous history of the see begins in 1092 with the intrusion of the Bréton Hervé, or Herveus, who could neither control his rude flock by excommunication nor by the temporal sword, but was obliged to decamp and seek refuge in England. David (1120-1139) and Meurig (1140-1161), who made profession of canonical obedience to the Archbishop of Canterbury, were more fortunate. From 1161 to 1177 the bishop-stool was without an occupant, in consequence of disputes between canons and archbishop about the right of election. Guianus, or Guy Rufus (1177-1190), was then consecrated, and was subsequently compelled, amid the wailing and cries of his people, to take the cross. Richard (1237-1267), surety for the submission of David, Prince of North Wales, to Henry III., was not more happy, and passionately implored permission from Pope Clement IV. to resign his episcopate. Under Anian (1267-1335) the Norman cathedral was destroyed by fire. Its small apsidal predecessor is said to have been destroyed by a Norman army in 1071. Anian of Bangor, high in favor with Edward I., had baptized at Carnarvon the infant Prince of Wales, and found means to rebuild his cathedral in Early Decorated style about 1291. He also drew up the Missale or Pontifical for the "use of Bangor." Successors entered into his plans with more or less of efficiency. In 1404 the edifice was again consigned to the flames by the wild troops of Owen Glyndwr, and laid in ruin until Henry Deane (1494-1500) rebuilt the choir, leaving to his successor a crozier and mitre of great value, on condition that he would finish what Bishop Deane had begun. Thomas Skirvington (1509-1533) built the nave, transepts, and western tower. Arthur Bulkeley (1542-1553) despoiled the cathedral of mitres, copes, chalices, and possibly of some bells, admitted that he had some "of the church goods" in his keeping, and by advice of the canons "he did fully bestow the same and much more in the repairs of the church." Henry Rowlands (1598-1616) bought new bells, and ceiled nave and transepts with timber. The Civil War entailed the usual outrages upon structure and contents, and the Restoration brought the customary attempts at repair. Thomas Sherlock (1728-1734) is still famil-



Bangor Cathedral.



iar to readers of often reprinted sermons. William Cleaver (1800-1806) altered the nave roof, and is responsible for the destruction of its carved work. Repairs in 1824 and 1827 were quite as mischievous. The choir was devoted to English services, and only an occasional service in their native tongue was provided for the Welsh in the nave. In 1866 it was almost a byword, "no cathedral in the United Kingdom being equal to it in meanness." Ten thousand four hundred and seventy-seven pounds were raised by subscription to restore its true Decorated character, and every ancient fragment, so far as possible, was carefully worked into the rejuvenated building. The result was one of Sir George Gilbert Scott's most brilliant architectural triumphs.

Bangor Cathedral now "consists of western tower, nave, and aisles, a central tower with north and south transepts, and choir, with an addition on the north side, consisting of a muniment-room, with a chapter-room above."* In length, according to Walcott, it is 214 ft.; nave, 114 by 60 by 33.10; transept, 107 by 25; eastern arm, 53.6 by 28 by 33.10; west tower, 19.2 square by 61 ft. in height. The western tower rises in three stages, with diagonal buttresses of six stages each, and is at present the most striking external feature of the church. Through a lofty arch in the tower the nave of six bays reveals its length of 114 feet from the tower to the central crossing. The arcade is Perpendicular, arches widely spaced, four centred, of two orders, with hollow chamfers and discontinuous imposts. Aisle windows are of Decorated style; those of the clere-story of triple lights, without foliations. "Roofs of nave and aisles have been restored (1880) in oak, and are Perpendicular and panelled." The pulpit of Caen stone, with sculptured panels, is recent. In the transepts the windows, happily restored, "possess all the grace and beauty of proportion which distinguish the best works of the Early Decorated period." The addition of a central tower (now only carried as high as the roof line) gives increased dignity and cathedral character to the church. The eastern arm has been renewed as it stood, and the main features of Bishop Deane's work remain unaltered, "since by this means the whole of the space under the tower, besides the transepts, is left free for congregational uses." The choir windows are Perpendicular. Roof, stall-work, furniture, and pavement are entirely new. The roof is of a rich timber vaulting, gilt and colored. The choir walls are elaborately painted, and—together with the richly carved oak reredos—represent angels, saints, prophets, apostles, our Lord in glory, and Scriptural scenes. Owen and Cadwalader, princes of Wales, were buried in this cathedral, but no chantry or superb monument distinguishes their resting-places. The library contains the famous Pontificale of Bishop Anian, and some rare Aldines and Stephensens.

Bishop: The Right Rev. J. Colquhoun Campbell, D.D. Salary, £4200. Dean and Chapter: The Very Rev. Evan Lewis, M.A., and four Canons Residentiary.

* Murray's "Hand-book to the Cathedrals of Wales," pp. 303, 304.

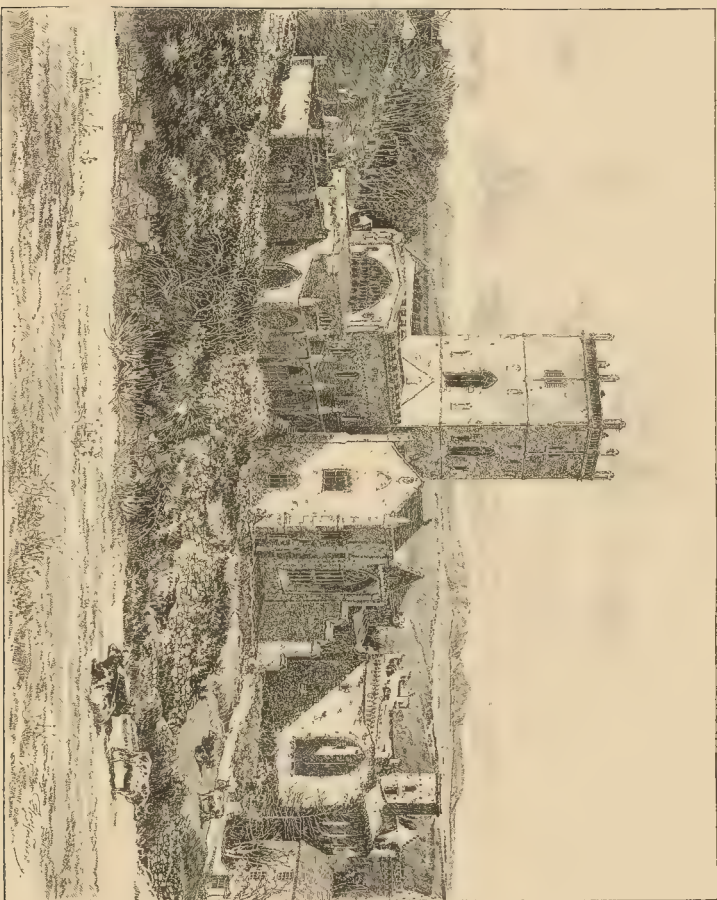
ST. DAVID'S CATHEDRAL.

THE see of Menevia, or St. David's, the most important in Wales, was founded near the close of the sixth century. Its diocese was conterminous with the principality of Dyfed, inhabited by the Demetæ in the days of Ptolemy. Thither St. David is said to have come from Caerleon, or Chester, for prayer and contemplation, and for safety from the heathen English. Here, or in this neighborhood, St. Patrick once thought of establishing himself, but yielded obedience to a vision in which he was told that Ireland was to be the field of his toils. Numerous miracles attended the birth (which was somewhat scandalous) and baptism of David, who grew up into a great preacher, and established twelve monasteries in various parts of Britain. In building the one in or near the little city that bears his name, legend affirms that stormy miracles protected the work. Teilo and Aidan were his disciples. Irish saints sat at his feet, and from him Hibernia received the blessing of honey-bees. Labor, reading, prayer, and works of charity constituted the rule of life for his "Banchor," or monastic family, derived from the Basilian or Oriental type. Springs of pure water—one of which, according to Giraldus, sometimes changed its water into wine, and sometimes into milk—gushed forth in response to his prayers; an angel completed his transcription of St. John's Gospel when he was called to devotion, and poisoned food failed to do him any injury. Consecrated bishop at Jerusalem, he afterwards confuted the Pelagian heretics at the synod of Llanddewi-Brefi, the ground raising him above the heads of the listeners as he preached, and a snow-white dove alighting upon his shoulder. Universal acclamation made him the successor of Dubricius. Angels foretold his death, which occurred at the age of 147, after he had sung the "Nunc Dimittis," about the year 601.

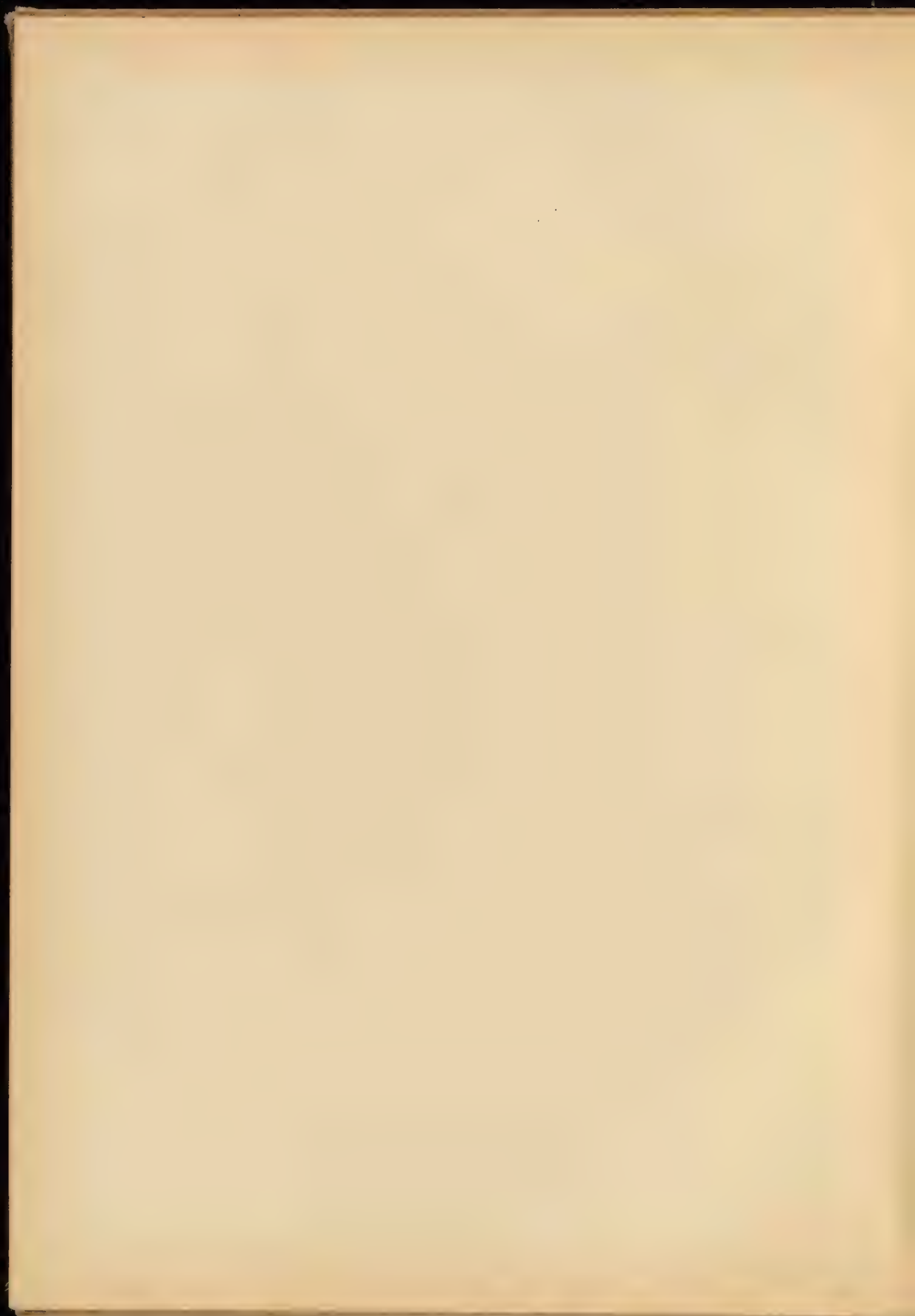
How much of all this is true it is difficult even to conjecture. It is very probable that St. Columba and the numerous Irish missionaries who spread themselves throughout Europe in the seventh and eighth centuries received their canon of the mass from St. David and his school. They restored Christianity in Northumbria after the departure of Paulinus in 633. So eminent were David's virtues that in 1120 the Pope consented to canonize him, and to place the name of this one Welsh saint upon the Western calendar.

With the exception of Land's End, St. David's Head is the most westerly promontory of Great Britain. The sea beats forever against its awful, precipitous cliffs, and behind it the monotonous stretch of country is "treeless and bare, broken only here and there by thinly scattered human habitations."* The

* "Essays on Cathedrals," edited by Dean Howson, p. 189.



St. David's Cathedral.



fern-clad valley of the Alan, sheltering the cathedral, enjoys a soft, pure, and bracing atmosphere, fosters dreamy but vigorous imagination, and is the home of ancient superstitions less unfavorable to Christian morals than any of similar poetic character. Notwithstanding its miraculous history, invaders destroyed the monastery in 645, the wicked prince Hyfeidd expelled the clergy, plundering Norsemen repeatedly sacked St. David's, the Saxons in 1011 devastated Menevia, and in 1088 the Irish Danes entirely destroyed it. Indestructible Celtic vitality reorganized itself after every shattering hurricane, but ceased to be purely British in the church of St. David's after 1115, when Bernard, the first Norman bishop, claimed metropolitan authority in independence of Canterbury. After that, the British Church, losing all its distinctive peculiarities, was gradually absorbed by the English form of Christianity, and, like that, was ruled from Canterbury.

David Fitzgerald (1148-1176), son of a Welsh mother, succeeded Bernard, but, like him, did nothing for his cathedral, although Henry II. worshipped there in going to and returning from Ireland. Peter de Leia (1176-1198) began and prosecuted the erection of the existing cathedral, on the site of St. David's primitive structure, in 1180. Giraldus Cambrensis, the famous and irrepressible candidate for his bishop-stool, was the first of his archdeacons. In 1220 the tower fell, crushing the choir and transepts. These were rebuilt between 1220 and 1248. In the latter year the church was much shaken by an earthquake. Richard de Carew (1256-1280) constructed the new feretory for St. David's relics, and that, doubtless, with a view to further cathedral construction, from the offerings at his shrine. David Martyn (1296-1328) added the Lady-chapel to the east end of the edifice. Henry Gower (1328-1347), an able architect, made many and great alterations throughout the entire fabric, inserted Decorated windows in the aisles, strengthened the walls by Decorated buttresses, and erected the remarkable rood-screen. His greatest work was the episcopal palace at St. David's, now in picturesque ruin. Adam Houghton (1362-1389) built and endowed the college of St. Mary, and added the cloisters connecting it with the cathedral. Late in the fourteenth century the great south window was inserted. John Gilbert (1389-1397) codified the cathedral ordinances. From the character of successive occupants of this see, it was manifestly regarded as one of the highest ecclesiastical positions in the realm up to the rebellion of Owen Glyndwr. Thenceforward, until the attainment of regal dignity by the Tudor family, it was comparatively insignificant. The roofs were renovated between 1461 and 1522 by the treasurer, Owen Pole. Edward Vaughan (1509-1522), "a most public-spirited man," built the chapel which bears his name, vaulted the space east of the presbytery, and also the Lady-chapel, and raised by another stage the central tower. William Barlow (1536-1549) was a Protestant reformer; and Robert Ferrar (1549-1555), one of the victims of the Marian persecution, was "broyled on both sides, being persecuted both by Protestants and Papists." The latter, however, exceeded, and burned him at Caermarthen. Richard Davies (1561-1581) procured the translation of the Bible into Welsh; Marmaduke Middleton (1582-1590) was deposed from the see for uttering a forged will; and Roger Mainwaring (1636-1653) was

appointed to it by Charles I., as a reward for his famous sermon on passive obedience. Theophilus Field (1627-1635) carefully whitewashed the cathedral, and the Puritans stripped it of much lead during the Civil War. In 1793 the west front was rebuilt by the architect Nash, the chantry of St. Thomas of Canterbury was changed into a chapter-house in 1827, and the south transept fitted up as a parish church in 1843. Following repairs prepared the way for final restoration, effected with extraordinary skill by Sir George Gilbert Scott in 1862-1869, at a cost of about £40,000.

Many periods are thus represented in the architecture of St. David's Cathedral, but "the greater part of the building—the nave, choir, and presbytery, and portions of the transepts—is Transitional, Norman passing into Early English."* These portions in no degree fall "short of contemporary structures" in grandeur of conception or in beauty and refinement of details. "Especially in the carved foliage, the skill and taste exhibited is of first-rate order, and the execution of the ornamental masonry could hardly be excelled." As a valuable landmark in architectural history, it takes "in the extreme west a position parallel to that held by Canterbury in the extreme east of the island." "Ty Ddewi," the "House of David," as the cathedral was called, is built of primitive dark gray, reddish, and purple stones, which by their deep coloring impart a peculiar richness and warmth to the interior that is in singular harmony with the Cymric piety of the great patron saint of Wales, and with what, in the estimation of all true Welshmen of Roman Catholic generations, is the most sacred spot in Britain. In dimensions it is said by Walcott to be 290 ft. long; nave, 127 by 76 by 45.8; eastern arm, 80; transept, 120 by 27.3; tower, 116 ft. high.

Passing through the new façade of Caerbwdy stone into the nave, "the treatment of the triforium and clere-story forming but one main division, but with the triforium itself well marked," the superb and almost arabesque roof, and the richness of numerous details, "combine to create an impression of great and unusual beauty." The arches "afford a valuable study of the process by which the projecting tooth-moulding of the Early English style was developed out of the surface-carved chevron of its predecessor."† Through the portal of the closed choir screen, passage is provided into the ritual choir beneath the central tower, whose three stages are Transitional, Decorated, and Perpendicular, and whose interior, with its lofty lantern and Decorated roof, is very striking. The space beneath the tower, twenty-seven feet square, is the "chorus cantorum," and contains the stalls, twenty-eight in number, of which the grotesque misereres probably illustrate the animosity of the seculars towards the monks. The parclose screen of wood, crossing the church obliquely, and "marking distinctly the ritual division between the 'chorus cantorum' and the presbytery, is, so far as has been ascertained, unique in this country." The presbytery itself is restored nearly to what it was after the rebuilding of 1220, and includes some superb fenestral mosaics of very effective character by Salviati. But its chief content of special interest is the shrine of St. David, once so popular that the stones in

* Murray's "Hand-book to the Cathedrals of Wales," p. 113.

† Jones and Freeman's "History of St. David's," p. 57.

the pavement are said to have been indented by the knees of the long succession of worshippers, among whom were William the Conqueror, Henry II., Edward I., and Queen Eleanor. Among other monuments is that of Edmund Tudor, Earl of Richmond, and father of Henry VII. Presbytery aisles have undergone various changes. St. Thomas's chapel, to which, in 1329, Sir Richard Symonds granted his manor of St. Dogmell to maintain two chaplains, who should say mass daily for his own soul and that of his wife, serves for chapter-house and vestry. Its Decorated vault is the only one in the church, except that of the south porch, ever completed. All the chapels east of the presbytery are in more or less ruinous condition, but are none the less full of interest to antiquarians.

Of the later bishops of St. David's, Thomas Watson (1687), an earnest adherent of James II., was deprived in 1699, died excommunicate, and was buried without any service of the Church in 1717. George Bull (1705-1710), one of the great lights of the English Church, published his "*Harmonia Apostolica*" in 1669, "*Defensio Fidei Nicenæ*" in 1685, and "*Judicium Ecclesiæ Catholicæ*" in 1694. Most of his successors have been translated to other and more desirable sees. Connop Thirlwall (1840—resigned 1874), author of a "*History of Greece*," is buried in the same grave with George Grote, in Westminster Abbey.

Bishop: The Right Rev. W. Basil Jones, D.D. Salary, £4500. Dean and Chapter: The Very Rev. James Allen, M.A., and four Canons Residentiary.

CANTERBURY CATHEDRAL.

THIS splendid structure, 545 feet in extreme length, 170 in breadth, with nave 188 feet long, 75 (including aisles) wide, and 80 high, and with tower rising to the altitude of 230 feet, is the cathedral church of the Archbishop of Canterbury, Primate of all England. The work of more than four centuries, it "exhibits specimens of nearly all the classes of Pointed architecture, the principal being Transitional Norman and Perpendicular."* The south door (Saxon, "*suth dure*") is the main entrance, and dates from about 1400. The nave, transformed from the Norman original (1380), with its beautiful lierne vaults and "lofty aisles, has a majestic and superb effect from its elaboration, height, and elegance," and is in style a light Perpendicular. The grandest interior view is that beneath the central tower, the vaulting of which rises 130 feet from the pavement.

Among the more striking architectural and artistic peculiarities are the "graceful form, good proportions, and a fine style of drapery" of the sculptures in the elaborately beautiful western screen; the curious intermixture of Norman and Early English characteristics presented by the Transitional choir; the rich fan vault of the Lady-chapel (1449-1468); the heavy carving of Ernulph's round arch, in sharp contrast with the adjoining finer work of William of Sens in the south choir aisle; the slender marble shafts of the English William in the side aisles, and in the singularly light and beautiful eastern apse or corona generally known as "Becket's Crown," producing "a much greater lightness and elegance of effect" than the work of his predecessor; the thirteenth century stained windows of Trinity chapel and the corona, excelling in many respects those of Bourges, Troyes, and Chartres, and "justly considered unequalled for excellence of drawing, harmony of coloring, and purity of design" (Dean Stanley); and last, but not least, the "Bell Harry" tower, which is one of the most beautiful examples of Perpendicular work existing.†

Standing on the site of the primitive British or Roman church of St. Martin, attributed to King Lucius, and granted by the Saxon king Ethelbert to the missionary Augustine, it is "the earliest monument of the English union of Church and State." Completely dominating the neighboring city, it is—with the exception of Westminster Abbey—more closely connected with the history of England than any other church. Nothing remains of the first edifice, in

* King's "Hand-book to the Cathedrals of England," Southern Division, Part II., p. 342.

† Hunnewell's "Imperial Island," p. 113.



Canterbury



Cathedral.



which Bertha, queen of Ethelbert, and daughter of Cherebert, King of France, worshipped under the pastoral guidance of Chaplain Liudhard, before the advent of the celebrated Benedictine prior.

The baptism of Ethelbert, a convert but little less important than Clovis, on June 2d, A.D. 597, was followed, on Christmas Day, by that of 10,000 subjects in the waters of the Swale. Augustine, confirmed by Pope Gregory as Metropolitan of the English Church, sought in vain to bring the British Christians of Wales and its borders, who adhered to the traditions of the Greek Church, under his supremacy. Violent fluctuations of ecclesiastical experience followed. In 655-664, Frithona, or *Deusdedit*, was the first of the Saxon race who ascended the archiepiscopal throne. Theodore, who, like Paul the Apostle, was a native of Tarsus in Cilicia, succeeded in 668-690, organized and regulated the Church throughout the island, multiplied the sees, introduced the Gregorian system of chanting, and established classical schools. Cuthbert (740-758) obtained Papal permission for intramural interment—a practice previously forbidden; Plegmund (890-914) was one of the tutors of the youthful prince Alfred; Odo (942-959) in whom “the conquering Dane and stern warrior mingled with the imperious churchman,” reconstructed and enlarged the old church of St. Augustine; Dunstan (960-988) distinguished himself as an iron-hearted crusader against the married clergy, and for “mastery over all the mechanic skill of the day” in the working of seeming miracles; Ælphege (1005-1012) was captured, pelted with bones and cows’ horns, and finally killed by an axe-stroke on the head, by the heathen Danes who sacked *Cantwara-byrig*, or Canterbury, and despoiled the cathedral. These acts of sacrilege were afterwards expiated by Canute, who hung up his crown in the nave of the cathedral, and restored the martyr’s remains to the monks.

During the primacy of the able and patriotic Stigand (1052-1070), the cathedral church, “together with the many bulls and privileges of kings and popes” that it contained, was destroyed by fire. Lanfranc (1070-1089), first Norman archbishop after the Conquest, reconstructed the building from its foundations, in the style of that of the monastery of St. Stephen at Caen in Normandy, and erected the towers of St. Andrew and St. Anselm. Chief justiciary and viceroy within the realm during William’s absence, his fame for “learning, sanctity, and general ability” was only exceeded by that of Anselm (1093-1109), his pupil and successor. The latter founded the orthodox realist philosophy, and triumphed over Henry I. in the contest about the right of investing bishops in their temporalities by the delivery of ring and pastoral staff. Under his administration the eastern portion of the church was re-erected, and the crypt begun by Lanfranc completed as far as Trinity chapel by Prior Ernulph, whose successor finished the chancel with so much splendor that it was thenceforth (A.D. 1130) known as the “Glorious Choir of Conrad.” In this church Thomas Becket (1162-1170) was murdered by the knights of Henry II., December 29, 1170. “King in all but name,” and rebelliously refusing to sign or seal the Constitutions of Clarendon, which subjected the clergy equally with the laity to the laws of the realm, he incurred the guilt of treason. “Martyr of the clergy, not of the Church; of sacerdotal power, not of Christianity; of a caste, not of man-

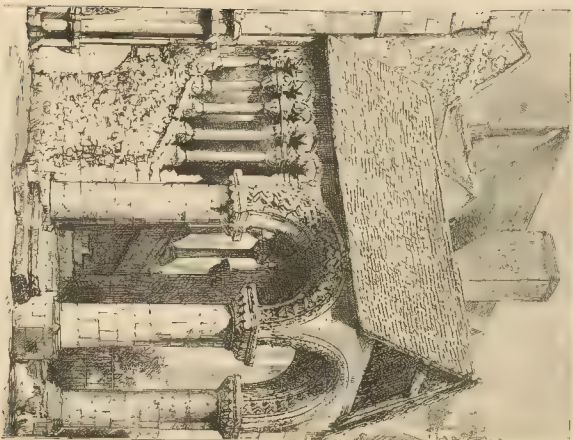
kind," the bruit of his miracles brought crowds to his tomb, and Canterbury itself "emerged into a glory which rivalled that of Compostella or Cologne." Becket's shrine in the chapel of the Holy Trinity blazed with gold and jewels: kings and emperors bowed before it. Lord Lyttelton, in his "Life of Henry II.," states that the ledger-books of Christ Church show that in one year there were *no* oblations made at Christ's altar, and only £4 1s. 8d. at that of the Virgin Mary, while the amount at Becket's was £954 6s. 3d. The verminous saint was the English idol.* Henry in penance walked barefoot into the crypt, inserted his head in one of the openings of Becket's tomb, "received five strokes from the *balai*, or monastic rod, of each bishop and abbot who was present, and three from each of the eighty monks," before being fully absolved.

In A.D. 1174 the "Glorious Choir" was burned down amid the frenzied excesses of sorrowing citizens. "Like people, like priest." In 1173 the dispute between the primates of Canterbury and York culminated at Westminster. Archbishop Richard seated himself on the right of the Papal legate "as in his proper place, when in springs Roger of York, and finding Canterbury so seated, fairly sits him down in Canterbury's lap." Sticks and fists in active play, crushed mitre and torn cope, were not the only sequences of this struggle for superiority. The Pope conferred the distinctive title—still borne—of Primate of England on the Archbishop of York, and that of Primate of all England on his Grace of Canterbury. Rebuilding was intrusted in September, 1174, to William of Sens, an architect of "lively genius," and was consummated by another William, "English by nation," to whom the retrochoir and corona, also the crypt eastward of Trinity chapel, are ascribed.

Stephen Langton (1207–1228), no less unexceptionable as a patriot than as a churchman, signed *Magna Charta* as its first witness, and enjoys the further distinction of having divided the Bible into chapters. John Peckham (1279–1292), acquiescent in the massacre of Welsh bards and in cruel oppressions of the Jews, was succeeded by Robert Winchelsea (1292–1313), the munificent dispenser of charities, who obtained from Pope Boniface VIII. the famous bull *Clericis laicos*, which declared that without Papal consent no sovereign should impose any tax on the possessions of the clergy. Out of this grew the law that no subject shall be taxed without his own consent. Under Winchelsea's *regime* the choir-screen was raised in 1304–5 by Prior Henry de Estria.

Thence followed a long succession of primates, including Thomas Bradwardine (A.D. 1349), "Doctor Profundus" of the Schoolmen; Simon of Sudbury (1375–1381), beheaded by Wat Tyler and his rebels; William Courtenay (1381–1396), who charged connection with the insurrection upon the writings of Wickliffe; Thomas Arundel, who condemned William Sawtree, the first English Protestant martyr, to death by burning (1408), and thus strove to arrest the teachings of the Lollards; Thomas Bourchier (1454–1486), who united the White and Red Roses by marrying Henry VII. to Elizabeth of York; John Morton (1486–1500), under whom the great central "Bell Harry" tower, or

* Froude's "Life of Becket."



Norman Staircase Canterbury Cathedral.



Entrance to Thomas à Becket's Chapel—Canterbury Cathedral.



that part of it rising above the roof, was added by Prior Goldstone II. about A.D. 1495; William Warham (1503-1532), the friend of Erasmus; Thomas Cranmer (1533-1556), first Protestant Archbishop of Canterbury, co-publisher (1548) of the first Book of Common Prayer, and glorious martyr of Church and humanity; Matthew Parker (1559-1575), the prudent churchman; Edmund Grindal (1576-1583), the primitive and pious; John Whitgift (1583-1604), "one of the worthiest of men;" Richard Bancroft (1604-1610), "a most stout champion to assert Church discipline; George Abbot (1610-1633), "one of the translators of King James's Bible;" William Laud (1633-1645), hated by the Puritans and by many of the nobility, highly praised by Clarendon, but declared by Lord Macaulay to have been "a poor creature, who never did, said, or wrote anything indicating more than the ordinary capacity of an old woman," and beheaded on Tower Hill.

During the Parliamentary *interregnum* much damage was done to the Cathedral by the Puritan troops. Liturgical worship suffered long exclusion, but that of the French and Flemish refugees, to whom the whole of the crypt had been assigned by Queen Elizabeth in 1561, met with no serious interruption. Their descendants still worship in the south side-aisle. William Juxon (1660-1663), who attended Charles I. on the scaffold; Gilbert Sheldon (1663-1677), who discussed the question of the Liturgy with the Presbyterian divines at the Savoy Conference; William Sancroft (1678-1691), the nonjuror; John Tillotson (1691-1694), the eloquent preacher, and "the first prelate who wore a wig;" John Potter (1737-1747), author of the "Antiquities of Greece," and his pious and liberal successor, Thomas Secker (1758-1768), have been followed by incumbents of uniformly excellent learning and administrative ability. In 1834 the north-west tower of the nave, one remaining portion of Lanfranc's work, was taken down, and replaced by another of very different architectural style, under the superintendence of Mr. George Austin. Since then other extensive repairs and restorations have been effected; but the ancient stained glass of highest beauty and value, the tombs of Edward the Black Prince and King Henry IV., and the marble metropolitical *cathedra* of Canterbury, in which in person or by proxy the archbishops are still enthroned, together with numerous antiques, remain intact.

The present Archbishop is the Most Rev. and Right Hon. Edward White Benson, D.D. Salary, £15,000. Diocesan officers: the Suffragan Bishop of Dover, Dean, six Canons, two Archdeacons, etc.

BATH ABBEY CATHEDRAL CHURCH.

ONE building in the beautiful city of Bath looms up from its centre, so as to catch the eye from whatever quarter it is approached—this is the Abbey Church of Saints Peter and Paul. Massive and squarely built, it derives “lightness and elegance from its wealth of lofty windows, its flying-buttresses, and pierced parapets.” It is “a most complete specimen of the latest style of pure Gothic architecture.” Walcott states that “from its lightness it has been called the lantern of England.” Like its Norman predecessor, its ground-plan is that of the Latin cross, with a commanding central tower. The effect of height is what the architect particularly designed to compass, and to accomplish this he made the transepts very narrow, and the clere-story exceedingly lofty. In comparison with those above them, the aisle windows seem to be somewhat stunted. The necessities of his plan gave oblong instead of square shape to the tower. Lady-chapel there is none; but the choir aisles, projecting beyond the plain east front, testify that the intention of the builders was to erect one in the usual position. The large Perpendicular east window, of seven lights, is square-headed. Long windows of five lights fill each end of the transept. Five bays in the nave and three in the choir constitute an internal length of 225 feet. The length of the transept is 124, and the breadth 20 ft.; width of nave and choir 74, and height 73 ft. The tower, 36 ft. east and west by 25 ft. north and south, has an altitude of 162 ft. The west front is 98 feet high. Britton mentions “some curious particulars about the measurements of this edifice. Both the nave (211 by 35 ft.) and the transept (120 by 20 ft.), he says, have the proportions of Noah’s Ark, six times as long as wide; the whole church (225 by 80 ft.) occupies about the area of Solomon’s Temple, a triple square; and the choir, with an area of two squares and a half, has that given by Moses to the Tabernacle.”*

In the interior the elliptical nave ceiling, with span of 30.9 ft., and rise of only 3 ft., “may be justly deemed a masterpiece of masonry.” The absence of any triforium also prompts remark—“the sills of the clere-story windows being brought down to the string-course above the arches.” Harold Lewis further states that “the pointed arches, the vaulting shafts running up between the clere-story windows, all direct the eye upward, and minister to the effect of the chief glory of the church, its intricate and beautiful fan-tracery vaulting. This unique feature gives the building a charm peculiarly its own.”†

* Hunnewell’s “Imperial Island—England’s Chronicle in Stone,” p. 137.

† Professor T. G. Bonney’s “Cathedral Churches of England and Wales,” pp. 164, 165.



Bath Abbe



y Church.



The history of this singularly interesting church is replete with incident. Long before Christianity was accepted as the religion of Europe, the Romans had dedicated a magnificent temple, which towered above the other structures of *Aquæ Sulis*, to Sul Minerva. Some beautifully sculptured fragments of this splendid fane are now preserved in the Bath Museum.

After the departure of the Romans and the advent of the Saxons, Osric, a chieftain of the Hwiccas, is said to have founded a nunnery at Bath in 676. This was followed, about A.D. 775, by a college of secular canons, established by the Mercian monarch, Offa. These were expelled by Archbishop Dunstan in favor of a Benedictine monastery. On Whitsunday, 973, King Eadgar was crowned with great pomp in the abbey church; and for centuries afterwards a citizen of Bath was annually crowned in joyful remembrance of the event. John de Villula, or John of Tours, appointed to the see of Wells in 1088, transferred the bishop-stool to Bath, that being the largest town in his diocese, and of which he had grants from William Rufus. Pulling down the old church, he began the construction of a suitable Norman cathedral—completed by his successors—of which all portions, except the bases of some pillars at the east end, and beneath gratings in the nave of the present church, have entirely disappeared. Walcott gives the internal length of the Norman church as 346 feet; an estimate not too high in view of the fact that the existing building occupies only the site of the nave, and possibly the crossing of the old cathedral.

Bishop John died about 1122, and found a tomb in the presbytery, where Leland afterwards saw his "image" covered with weeds, while "al the chorch that he made lay to wast and was onrofid." After 1218 the bishops deserted Bath as an episcopal residence, while receiving the principal revenues as titular abbots. Luxurious immorality and criminal neglect of the fabric on the part of the monks, here as elsewhere, were preparing the religious and political cataclysm that sagacious prelates like Wolsey and Fox so clearly foresaw, and strove so vainly to avert. When Oliver King was translated from Exeter to Bath and Wells in 1495 the cathedral lay in utter ruin; total reconstruction was needful. To this the new prelate was moved by a dream, which he accepted as a divine revelation. While nocturnally musing in devotional mood he had a vision of the Holy Trinity, and of angels ascending and descending by a ladder, near to the foot of which was a fair olive-tree supporting a crown, and heard a voice saying, "Let an Olive establish the crown, and let a King restore the church." This vision he embodied in sculpture on the west front of the new edifice, begun in 1500, and added the words "*De sursum est.*" Prior Bird, whose rebus—a W and a bird—is in various parts of the building, was his assistant. The only chantry in the church is that of the latter dignitary. It was finished in 1525, and presents some very beautiful work. The dissolution of the monasteries came in 1539, before rebuilding was completed. Then its glass, iron, bells, and lead were sold; and the roofless fabric, with the rest of the abbey property, went into possession of private owners. In 1560 the church was presented to the city. Private liberality restored the choir for divine service, and the church was reconsecrated, and rededicated to Saints Peter and Paul. Bishop Montague perfected the pious work, and was entombed

in the midst of it, in hope of the resurrection to eternal life. "Bishop Ken prevented Father Huddleston from celebrating mass here in the presence of James II." To the nave flying-buttresses, and to the embattled turrets pinnacles, were added early in the nineteenth century. The decay incidental to age became so serious that thorough restoration, under the direction of Sir George Gilbert Scott, was effected between 1864 and 1874 at a cost of £35,000. During its progress the fan-tracery vaulting, in completion of the original design, was substituted for Montague's ceiling in the nave. Simultaneously the entire area was made available for public worship. The stained glass windows are all "modern, and of very varying merit."

Monuments by Flaxman, Chantrey, and Nollekens impart additional interest to this noble church. Fashion desired and crowded it as a place of sepulture in the last century. Of small mural monuments and tablets it had, in Britton's time, "at least 450" of the latter. This number was more than any other church in the country could boast or mourn. Sir William and Lady Jane Waller, Quin the actor, Beau Nash, the famous King of Bath, Dr. Haweis, founder of the London Missionary Society, Parson Malthus, the political economist, and other formerly conspicuous personages, are among those whose remains repose in Bath Abbey Church. The monks who in 1330 introduced the manufacture of woollens to the city, and maintained a bath-house near St. Peter's gate for the use of afflicted strangers that sought its healing waters, have monuments less perishable in the industrial and professional arts of the neighborhood.

Bishop: The Right Hon. and Right Rev. Lord Arthur Charles Hervey, D.D. Salary, £5000. Dean and Chapter: The Very Rev. E. H. Plumptre, D.D., and four Canons Residentiary.



Chester C



Cathedral.



CHESTER CATHEDRAL.

THE cathedral church of Christ and the Blessed Virgin at Chester is Early English in its entire eastern portion; the remainder, with slight Norman exceptions, is Decorated, with Perpendicular alterations and additions. It has an internal length of 350 ft.; the nave is 145 by 75 by 73; transept, 180 by 80 by 73; eastern arm, 100 by 74 by 73; Lady-chapel, 65 by 74 by 33; tower, 39 ft. square and 127 high; chapter-house, 50 by 26 by 35; vestibule, 33 by 27 by 12.9; cloisters, 110 by 110 by 15; St. Oswald's church, 78.6 by 77 ft. These figures are not, however, exactly correct.

Chester was first dignified by an episcopal *cathedra* in 1075, when Peter, the first Norman bishop of Lichfield, removed the place of his see thither to the monastic church of John the Baptist. Robert of Limesey, his successor, again transferred it to Coventry. Not until 1541 did the church of St. Werburgh become the cathedral of the see of Chester, established by King Henry VIII. Werburgh was the daughter of royal parents, and the abbess of three distinct convents. In 875 the monks of Hanbury, fleeing before the Danes, transported her shrine and relics to the "mother" church of St. Peter and St. Paul at Chester, where she was subsequently honored as the great patron of the city. In 1095 the church was rebuilt in connection with the foundation of a Benedictine monastery, and the house was thenceforward known as the Abbey of St. Werburgh.

The architectural history of the cathedral is not certainly known. A second reconstruction began before the year 1194, and in 1211 the choir and central tower were probably finished. Abbot Simon Ripley (1485-1492) is said to have rebuilt or greatly altered the nave, tower, and south transept. The choir was restored in 1844, the very fine Early English Lady-chapel—now the library—partially restored in 1855, the nave opened for congregational services in 1867, and the general restoration initiated by Dean Howson begun under the direction of Sir George Gilbert Scott in 1868. This last resulted in the disinterment of an almost perfect Norman crypt, and in the great improvement of the entire edifice.

Chester Cathedral is completely surrounded by buildings, is composed of brownish-red sandstone, and has a very unusual ground-plan. Western towers it never had. Entering the cathedral through the Perpendicular south porch, the "coldest and least attractive among the naves of English cathedrals"* invites inspection. It was never vaulted, but is covered by a ribbed ceiling of

* King's "Hand-book to the Cathedrals of England," Northern Division, Part II., p. 378.

wood. The main arcade is Decorated, and the stage above it serves the double purpose of a triforium and clere-story. The view eastward was formerly almost closed by a Renaissance choir-screen and the organ above it. Both are now under the north arch of the central tower, and a handsome open screen has been substituted. In the west front is a fine Perpendicular window, under which is a modern portal. In the choir, which is the best part of the edifice, the tower is included by a fourteenth century screen of very plain character. The stalls of the western bays are rich Perpendicular work of the fifteenth century, and have very light and good tabernacled canopies. The four Decorated sedilia, and the two almonries fronting them, are worthy of notice. Over the door of the organ-screen is a very fine mass of carving. The bishop's throne, formed from the base of St. Werburgh's shrine, is of antique and modern interest. The missing shrine was carried round the walls of the city in 1180 to quench a fire. The Lady-chapel is richly and elaborately decorated. It has the only stone vault in the entire church that the monks were able to complete. The easternmost bosses represent the Holy Trinity, the Blessed Virgin, and the murder of Becket. Beneath the east window is a Christologic reredos, formed entirely of glass mosaic, and of really effective design. The choir aisles terminate eastwardly in Perpendicular chapels. Diversity of artists, designs, and modes of coloring fail to produce satisfying uniformity in the aisle windows. The north transept is the most complete portion of the Norman church remaining. It contains the cenotaph of Bishop Pearson—a magnificent example of modern mortuary art. The south transept, until lately the church of St. Oswald, "from its size and proportion to the rest of the building, is no doubt unique among English churches." Until 1881 it was always used as a parochial church or chapel. Its eastern aisle exhibits Flamboyant tracery in the windows. The lector's pulpit, with its staircase, is one of the finest examples of its kind, and still remains in the refectory—now the King's Grammar School. Notwithstanding the recasing of the cathedral in the fifteenth century, the soft sandstone is much decayed. Exterior mouldings and details in some portions are utterly obliterated. The central tower presents a peculiarly eroded and weather-beaten aspect.

The bishops of Chester from 1541 to 1660 were of ordinary type. Brian Walton (1660–1661) published, in 1657, his celebrated Polyglot Bible in nine languages, viz., Latin, Hebrew, Syriac, Chaldee, Samaritan, Arabic, Ethiopic, Persian, and Greek, "though no one book in the Bible is printed in so many." His learning was equal, if not superior, to his critical acuteness. John Wilkins (1668–1672), ex-Puritan, pluralist, and one of the founders of the Royal Society, was "one of the most ingenious men of his age." John Pearson (1673–1686), "in all respects the greatest divine of the age," wrote the invaluable "Exposition of the Creed." Beilby Porteus (1777–1787), the antislavery philanthropist, was the child of American parents. Dean J. S. Howson contributed the narrative, archæological, and geographical portions of the "Life and Epistles of St. Paul."

Bishop: The Right Rev. William Stubbs, D.D. Salary, £4500. Dean and Chapter: The Very Rev. J. L. Darby, D.D., and four Canons Residentiary.

DURHAM CATHEDRAL.

THE history of the see of Durham begins with that of Lindisfarne in A.D. 635, over which Aidan, Finan, Colman, and Tuda, Scottish bishops of simple life, humility, and unwearied diligence, presided until 665. Cuthbert, immortalized by his biographer, the Venerable Bede, was a zealous itinerant preacher, ascetic monk, and hermit, who occupied the bishop-stool from 685 to 688. In the days of his successor, Eardulph (854-900), the invasion of the Northmen compelled the transfer of the see to Chester-le-Street, where it remained until removed to Durham in 995. The body of Cuthbert accompanied these migrations, and in the episcopate of Ealdhun (990-1018) the saint fixed its final resting-place at Durham. There the bishop constructed a small church from the branches of trees, then one of wood, and finally a stone edifice, in which the remains of Cuthbert were reverently deposited on the 4th of September, 999. This was the cathedral when Walcher of Lorraine (1071-1080), first bishop after the Norman Conquest, came to the see. Receiving the earldom of Northumberland from the Conqueror, Bishop Walcher became a Palatine, or feudal prince who owed little more than nominal subjection to the paramount sovereign. The civil jurisdiction thus acquired remained in the hands of his successors for the next four centuries. The vast castle of Durham was the palace of the prince-bishops.

In 1083 William of St. Carileph (1081-1096), Grand Justiciary of England, supplanted the secular canons in connection with the cathedral by an establishment of Benedictine monks. Ten years later he began to build the present cathedral, which, as completed by Ralph Flambard (1099-1128), consisted of a choir ending at the east in a triple apse, low central tower, transepts with eastern aisles, and nave terminating in two western towers. These towers—among the finest in the country—with the fully developed Early English clustered shafts of the upper stages, were finished about a century later. In 1104 the body of St. Cuthbert was solemnly translated to its chosen position at the back of the high altar. The chapter-house, 80 by 37 feet in size, built in the time of Bishop Geoffrey the Red (1133-1140), was the finest Norman example in England, until its disgraceful destruction in 1796-97. Hugh de Puiset (1153-1195), nephew of King Stephen, built the Lady-chapel or Galilee at the west end of the church. Like Philip of Poitou (1197-1208), he was a militant bishop. Richard le Poore (1228-1237), translated from Salisbury, began the eastern transept, or "Nine Altars"—so called because of the nine altars sacred to sundry saints and one archangel. Nicholas of Farnham (1241-1249),

formerly the Queen's physician, erected the lantern above the main arches of the central tower. Prior Derlington added the belfry above the lantern (1258-1274). Anthony Bek (1283-1310), warrior, statesman, and splendid Palatine sovereign, left the cathedral untouched. So did Richard of Bury (1333-1345), the state official and diplomatist, author of "Philobiblon," collector of manuscripts, and the most learned person west of the Alps. Thomas Hatfield (1345-1381), Keeper of the Privy Seal when elected, was present at the great battle of Neville's Cross, in which the banner of St. Cuthbert floated in triumph, King David Bruce yielded himself a prisoner, and the Scottish army was fearfully shattered. He built the only monument in the choir during his lifetime, and raised the episcopal throne above it. The groining over his tomb has very rich masses of leafage, and from the back of his throne a mass of tabernacle-work rises to the crown of the Norman arch. Walter Skirlawe (1388-1405) built much of the cloisters. These are entered through the Prior's door, which is very rich Transition Norman, and is one of several "remarkable trial-pieces wherever it was possible to carry out the growing tendencies to graceful vertical architecture without the abandonment of the circular arch." Thomas Langley (1406-1437), Cardinal and Lord High Chancellor, altered the Galilee, "into which women might lawfully enter" and distantly contemplate the more holy places which they were forbidden to approach. The cross of blue stone extending from side to side of the nave, below the great north door, is said to mark the limit beyond which women were not permitted to advance into the church of the stern but saintly misogynist. The entire chapel, in its lightness and delicacy, approximates Early English forms. "The slender piers, the light arches with their enrichment of zigzag, and the intricacy resulting from the five aisles, give the Galilee a character which is perhaps unique in English architecture."* In the Galilee is the tomb of Bede, bearing the famous inscription—"Hac sunt in fossa Bedæ venerabilis ossa," also the tomb of Bishop Langley.

Durham Cathedral exhibits a series of works from the earliest Norman to the Perpendicular (1457-1480). But little of the Decorated style is included. During the Civil War it suffered but slightly, and that mainly from the unfortunate Scotch prisoners confined in it after the battle of Dunbar; but the hand of the destructive Wyatt was heavy upon it in the so-called repairs between 1778 and 1800, when the unique Galilee narrowly escaped demolition. Since then great changes—not always for the better—have been made within and without the reverend and imperial pile. As it now stands, Walcott assigns to it an internal length of 493 ft.; nave about 235.6 ft. long, 81 wide, and 69.6 high; transept, 171 by 58; choir and presbytery, 179 by 72 by 76; "Nine Altars," 130 by 34.6; central tower, 214.8, and western towers 148 ft. high; Galilee, 80 by 50; cloisters, 146 by 146 ft.

This enormous Church of St. Cuthbert, Christ, and the Blessed Virgin is grandly beautiful and imposing, "homogeneously majestic in its wondrous solemnity," and the most original and thoroughly satisfying work of the Norman style that England now possesses. The grotesque knocker attached to the

* King's "Hand-book to the Cathedrals of England," Northern Division, Part II., pp. 281, 282.



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north door by which it is entered is the chief surviving memorial of the famous sanctuary of Durham. In the nave the Norman architecture retains its fullest grandeur, and makes on most minds, as it did on that of Dr. Johnson, the impression of "rocky solidity and indeterminate duration." Flutings, spirals, zig-zags, and lattice-work on the piers constitute one of its conspicuous characteristics. Choir, transept, and nave show the same general design. The superb central rose-window, ninety feet in diameter, is without parallel in England. The vaulting, too, is unexcelled. The tower arches, rising seventy feet to the crown, which is on a level with the extremely plain vaulting of nave and choir, are exceedingly impressive. Across the great eastern arch behind the altar extends the light and graceful Neville screen erected in 1380. Early English architecture in its fullest development is illustrated by the "Nine Altars" transept at the eastern end of the church. Capitals of side shafts are most richly and grotesquely carved. The fighting monsters express great spirit and dire purpose.

Projecting from between the piers of the great choir arch into the "Nine Altars" is the platform of the shrine of St. Cuthbert, once held to be the holiest place in the church, and that on which reposed the "treasure more precious than gold or topaz." This "treasure," or the unquestionable remains of the patron saint, now rests under a large square stone where the shrine (*feretrum*) formerly stood. The shrine itself was a superb work of gold and enamel, encircled by jewels and richer ornaments, and received monastic watching day and night. The cult of St. Cuthbert brought multitudes of petitionary pilgrims and also commensurate riches to his mighty cathedral. A dozen sovereigns at least successively worshipped at his gorgeous tomb. Relics abstracted from it are now preserved in the library. In the niche of a turret on the exterior of the eastern transept is the famous *Dun Cow*, a modern sculpture representing a well-bred short-horn, attended by two milkmaids in eighteenth-century costume. This commemorates or suggests the legend that after the removal from Chester-le-Street, St. Cuthbert announced his decision to rest at Dunholm. Nobody knew where it was. While the perplexed monks were seeking it, they overheard one woman say of another's cow, "It is down in Dunholm"—the locality covered by the present cathedral. The greater part of the monastic buildings remain nearly as they were when the requirements of a great Benedictine monastery upheld them in perfect repair. In the library is a curious and invaluable collection of manuscripts, including some in Bede's own handwriting, also Hugh de Puiset's illuminated Bible in four huge folios, and all dating from the seventh to the fourteenth century.

In the long roll of distinguished Prince-Palatine bishops occupying the see of Durham after the decease of Bishop Langley are several great political functionaries, such as Cardinal Wolsey (1522-1528). Cuthbert Tunstall (1530-1559), friend of Erasmus, opponent of the vernacular Bible, and politic reformer, was deprived of his most important privileges as Count Palatine by Act of Parliament, and declined to take the oath of supremacy to Queen Elizabeth. James Cosin (1660-1671), the positive Anglican, unsuccessfully opposed the grant of representation in Parliament to the city and county of Durham.

Nathaniel Crewe (1674-1722) sat in Parliament both as bishop and baron, "being the first instance in England of such an union of a temporal and spiritual peerage." He was at once a shifty politician and a great philanthropist. Shute Barrington's episcopate of fifty-six years, including Durham (1791-1826), is the longest on record in the English Church, with the exception of that of Bishop Wilson. William Van Mildert (1826-1886) was the founder of Durham University, and also the last Count Palatine. All his temporal privileges are now vested in the Crown.

Bishop: The Right Rev. Joseph Barber Lightfoot, D.D., D.C.L., LL.D. Salary, £8000. Dean and Chapter: The Very Rev. W. C. Lake, D.D., and six Canons Residentiary.

ELY CATHEDRAL.

ELY CATHEDRAL, with an external length of 537 feet, is one of the longest Gothic churches in Europe, and lifts itself in regal style above the small and low houses which line the streets of the little city. Built of Barnack freestone, with decorated shafts and capitals of Purbeck marble, and some interior mouldings and ornaments of a local soft white stone called "clunch," it illustrates the different periods of Gothic architecture from the Early Norman to the Late Perpendicular. No example is of more beauty or importance. Galilee and eastern portion of choir rank with the very best works of the Early English; octagon, western choir, and "Lady-chapel are probably the finest examples of pure Decorated in England."* The recent restoration, conducted by Sir George Gilbert Scott, is one of the most perfect and elaborate attempted anywhere.

Originating in a monastery for both men and women, founded at Ely in 673 by St. Etheldreda, daughter of Anna, King of the East Angles, whose wife and four daughters all became distinguished exponents of monastic life, the history of this church is also a record of the religion, superstitions, and morals of the English people. Etheldreda, perpetual virgin although twice married, exemplified fanaticism that bordered on insanity, and that had much to do with rumored miracles accompanying her life and death. She and her relatives were honored as the especial patronesses of the Isle of Ely. The festival of St. Etheldreda (St. Awdrey—whence the word "tawdry," from the quality of articles sold at that time) was celebrated on the 17th of October, when pilgrims from far and near flocked to her shrine. The Danes in 870 brought all these honors to a century's pause. Æthelwold, Bishop of Winchester, refounded the monastery in 970, filled it with Benedictines, and settled upon it the whole district of the Isle of Ely. Thenceforward until the Norman Conquest the abbots were among the richest and most powerful Churchmen of the country. Their island, the "Camp of Refuge," was the last Saxon stronghold that submitted in 1071. Simeon (1081-1093), third Norman abbot, laid the foundations of a new church; Richard (1100-1107) completed the eastern portion, and on October 17, 1106, translated into it the bodies of the sainted abbesses Etheldreda, Sexburga, Ermenilda, and Withburga. Hervey le Breton (1109-1131), the first bishop, was regarded, as in other dioceses, as abbot of the conventual establishment attached to his see; Geoffrey Ridel (1174-1189), jurist and statesman-

* Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 221.

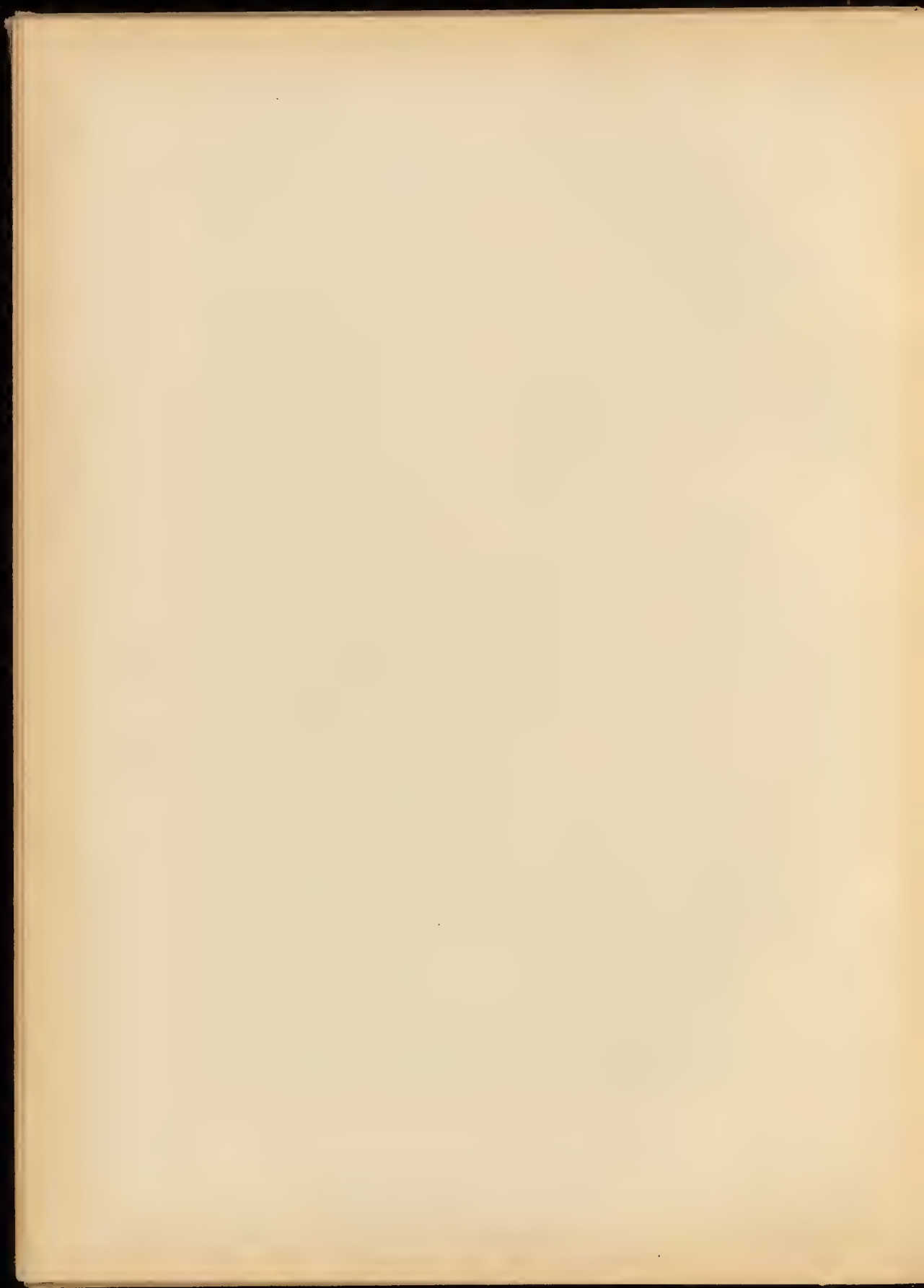
bishop, "completed the new work to its western end, together with the tower, nearly to the summit." William Longchamp (1189-1197), Administrator of England, south of the Trent, in the absence of Richard I., found a tomb for his heart before the altar of St. Martin in the cathedral. Eustace (1199-1215), one of the three bishops who published the famous Interdict of Pope Innocent III., built the Galilee, "Nova Galilea," or western porch; Hugh of Northwold (1229-1254) took down the Norman presbytery, extended it six bays eastward, solemnly translated the shrines and relics of the canonized abbesses into his new building, and was himself buried at the feet of St. Etheldreda; Hugh of Balsham (1257-1286) founded the first endowed college (St. Peter's, or Peter House) at Cambridge; John Hotham (1316-1337) began the beautiful Lady-chapel, completed the lower part of the octagon (in place of Abbot Simeon's central tower, which, sharing the general insecurity of Norman structures, fell down in 1322), together with much of the wood-work of the lantern, and provided for the reconstruction of the ruined part of Bishop Hugh's choir. He was interred behind the altar of the choir, between which and the east end of the cathedral was the feretory, or section allotted to the shrines of patron saints. The upper part of his own monument may have served in after years as a watching-chamber for the protection of the treasures displayed around those receptacles. Simon of Montacute (1337-1345) completed the lantern of the octagon and the new portion of the choir. The Lady-chapel, mainly through the exertions of John of Wisbech, a brother of the monastery, was finished in 1349. Louis, Cardinal de Luxemburg (1438-1443), received the see as a reward for political services, with the concurrence of his successor, Thomas Bourchier (1443-1454), who was remarkable chiefly for his long episcopate of fifty-one years. William Gray (1454-1478), diplomatist and patron of letters, contributed liberally towards strengthening the western tower; John Morton (1479-1486) caused "Morton's Seam," a canal forty miles long, to be digged for the thorough drainage of the North Level part of the fens; John Alcock (1486-1500) founded Jesus College, Cambridge, and built a superb chapel, richly groined in fan tracery, at the east end of the north choir aisle; as did Nicholas West (1515-1533), the sumptuous statesman, at the east end of the south choir aisle. Thomas Goodrich (1534-1554), a zealous supporter of the Reformation, rapidly and thoroughly removed all relics, images, and shrines from his cathedral and diocese. The splendid shrines of St. Etheldreda and her sister abbesses shared in the general iconoclasm. In 1540 Convocation appointed him one of the revisers of the New Testament. The Gospel of St. John fell to his share. He was also associated with Cranmer, in 1548, in giving form to what developed into the Book of Common Prayer. Thomas Thirlby (1554-1570), formerly Bishop of Westminster, wept as he performed the ceremony of degrading Archbishop Cranmer, and passed the last ten years of his checkered life under guardianship; Richard Cox (1559-1581) was an ardent Reformer, judicious coadjutor of Archbishop Parker in the preparation of the "Bishops' Bible," and also his assistant in drawing up the "Thirty-nine Articles." He was the "Proud Prelate" whom Queen Elizabeth profanely swore to "unfrock" if he did not "comply" with her spoliation of his see. Nicholas Felton (1619-1626) was



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employed by James I. in his translation of the Bible; and John Buckeridge (1628-1631) to bring "the Presbyterian Scots to a right understanding of the Church of England." Matthew Wren (1638-1667) bitterly persecuted and was punished by the Puritans. "One Wren, the worst on the bench," is Hallam's contemptuous characterization of the man. Oliver Cromwell in 1643 prohibited the choir service as "unedifying and offensive." "Leave off your fooling and come down, sir!" was his command to the officiating priest. Francis Turner (1684-1691) was deprived as a nonjuror; and Simon Patrick (1691-1707), author of the valuable "Paraphrase and Commentaries on the Scriptures," was the most eminent of all occupants of his see since the Reformation.

Passing through the Galilee, or highly ornamented western porch, 43 feet in length, to the great west tower, a superb view from thence is obtained up the nave, "past the arches and graceful tracery and rich hues of the lantern, and beyond the elaborate screen, to the colored roof of the choir and the stained glass of the distant eastern windows." Overhead, 115 feet from the pavement, is the roof, whose painting by Le Strange represents the Creation of the Universe. At the left the fallen north-west transept, turret, and chapel have never been rebuilt; to the right opens the Transitional south-west transept, on the east of which one enriched circular arch opens to the nave aisle, and another to the apsidal chapel of St. Catharine, rebuilt in 1848, and now used for early morning prayer. The nave, 230 ft. long, 77.3 (including aisles) wide, and 87 high, has twelve bays, alternating in design, and is a good specimen of Later Norman. Its ceiling is high-pitched, "internally braced with a series of interlacing timbers in such a manner as to form an irregular polygonal roof sufficiently high to surmount the newly inserted lantern arch." This has been coated with boards, and covered by Le Strange and Gambier Parry, two voluntary amateurs, in 1858-1864, with paintings epitomizing the sacred history of man from creation by "the Word of God" to the Lord's return in glory. On a pedestal in the nave, supporting the fragment of a stone cross, is an inscription of Wini, house-thegn of Etheldreda. North windows are Perpendicular, the south are Norman. The pavement, exhibiting bands, zigzags, and circles of differently colored stone, is modern and pleasing. In the east aisle of the Norman south transept is the chapter library; in the west aisle is the place of meeting for diocesan conferences and church societies. Transept roofs are open, somewhat plain examples of the hammer-beam, and are painted in effective figures and patterns. Triforiated galleries at the ends of the transept were utilized for the exhibition of precious relics.

Attention settles most forcibly on the central octagon, "perhaps the most beautiful and original design to be found in the whole range of Gothic architecture." The mass of details pressing for notice is so great, "the many lines and levels of piers, windows, and roofs, all glowing with color and intersected with the most graceful and delicate tracery," the capitals of shafts sculptured with the story of St. Etheldreda, the statues of Apostles, the historic stained glass, and richly carved pulpit of Caen stone, are so varied and unusual, as to produce a bewildering impression. There is no architectural view in Europe more striking, "when seen under a good effect of light," than that across the

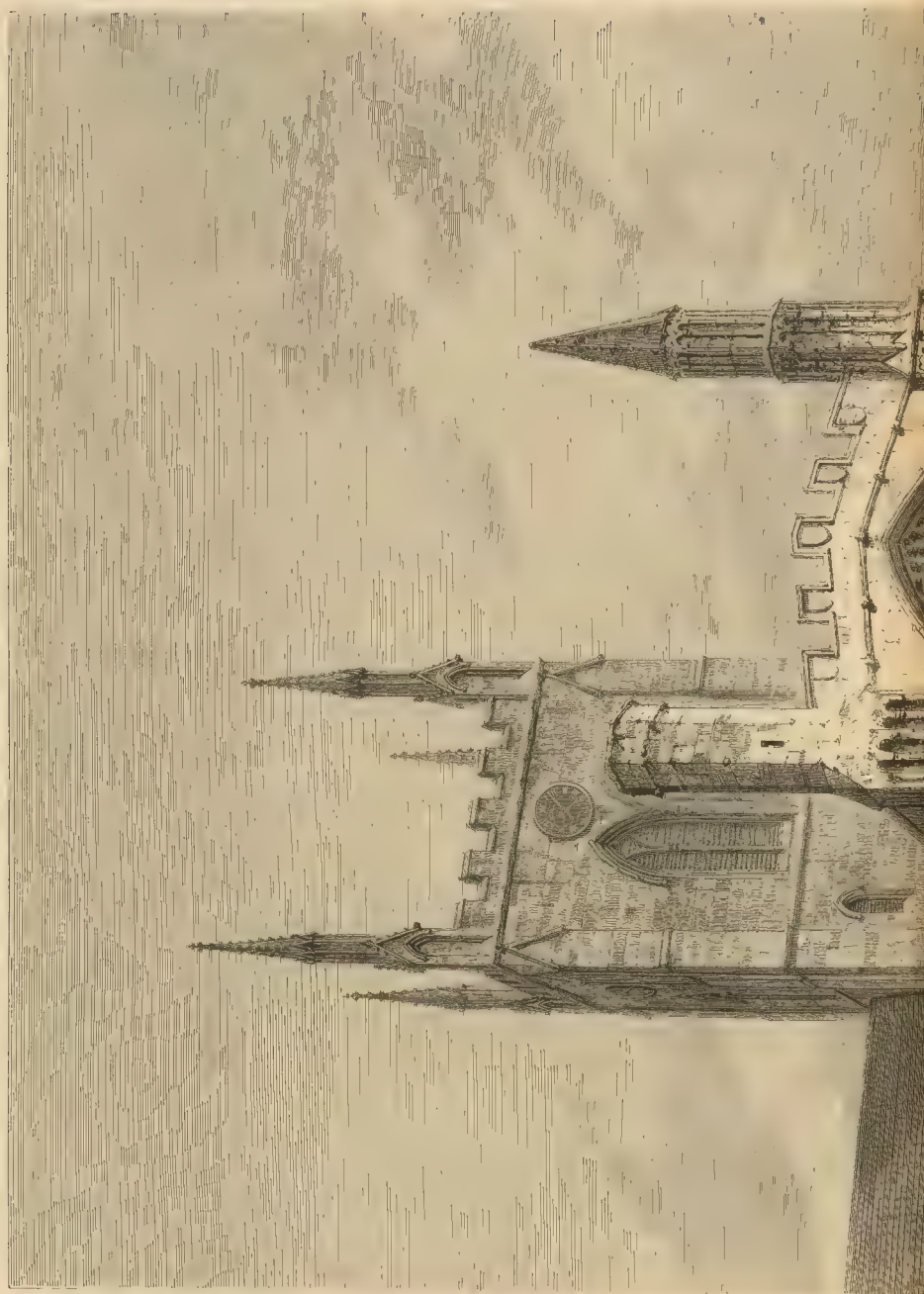
octagon of Ely from the angle of the nave aisles. Alan of Walsingham, sacrist of the monastery, was the architect. Cost of construction was more than \$300,000. The entire roof above the piers of the octagon, which includes the breadth of the church and of the transept, forms "the only Gothic dome in existence, though Italian architects had done the same thing, and the method was in common use with the Byzantines." The internal decoration, by Gambier Parry, with "all those suggestions of adoring nature that mediæval art could supply," is "the result of cultured genius and religious fervor studiously striving to make art a teacher of divine truth." The view from the octagon down the nave into the Galilee is superb. The choir extends seven bays eastward from the octagon; beyond the choir the two easternmost bays form the retrochoir. The very beautiful oaken choir screen, with gates of brass, permits the octagon to be used during divine service. The stalls occupy the three "delicious" western bays, which probably "form the best example of the pure Decorated period to be found in England." Their details, Fergusson asserts, "are equal to anything in Europe for elegance and appropriateness." From the choir an ascent of two steps leads into the exquisite presbytery, "one of the most beautiful examples of pure Early English."* Leading horizontal lines are continuous throughout the building. Richest artistic decoration everywhere greets the eye. Altar and reredos are of finest modern workmanship. The latter, composed of sculpture resplendent with gold and color, and of rich tabernacle-work, is the design of Sir George Gilbert Scott. Monuments and brasses of bishops, most of whom received interment in the cathedral, and of other prominent persons, are numerous, instructive, and wonderfully ornate. The Lady-chapel at the north-east corner of the north transept "is a perfect storehouse of statuary and elaborate tabernacle-work," with a beautiful lierne vault like that of the Decorated portion of the choir. Its peculiar situation is due to the fact that to this, as to some other cathedrals, local saints were more profitable, and therefore held in higher honor, than the Virgin Mother.

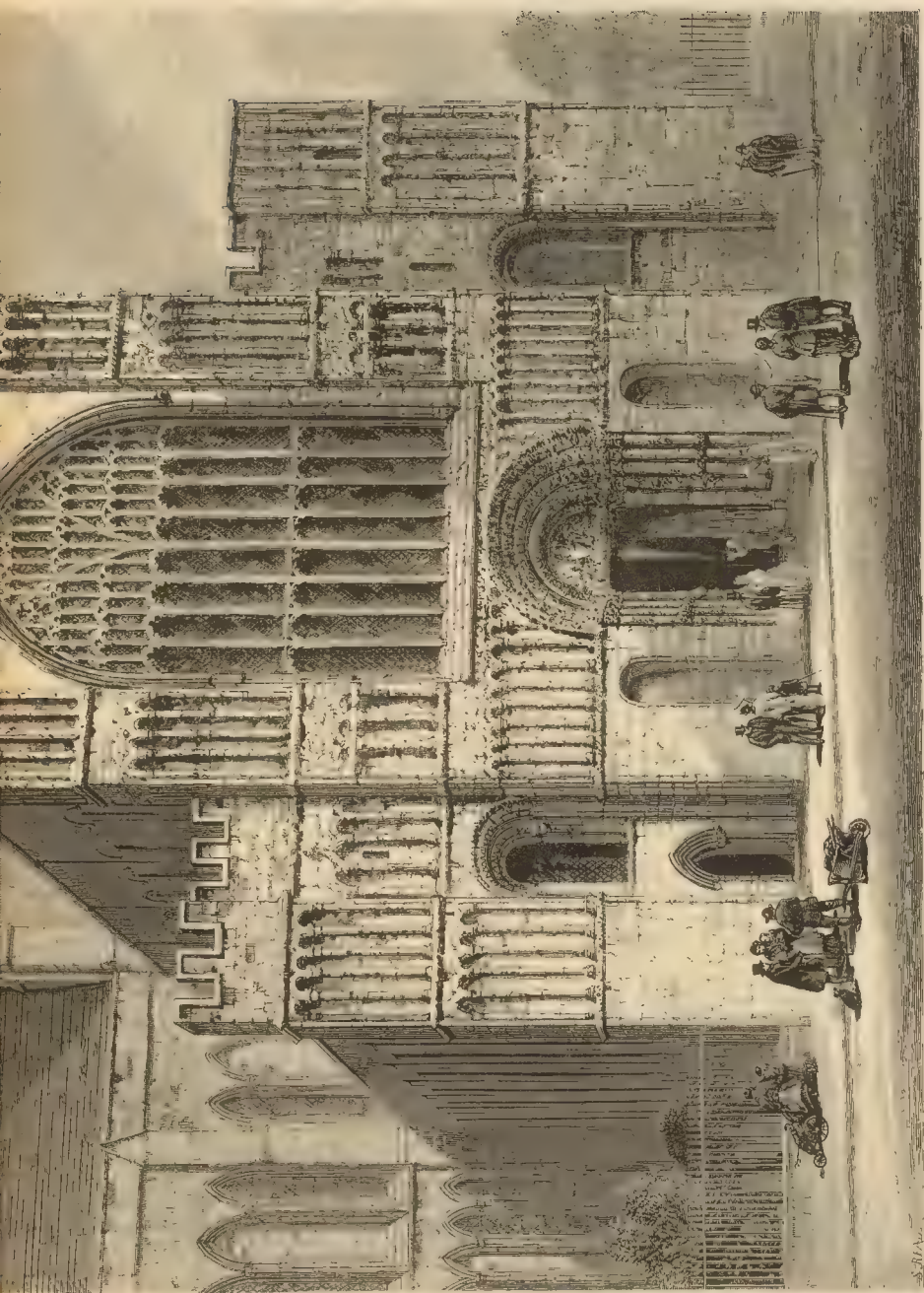
On the exterior the central octagon is seen to group well with the lines of nave and transept. The east end is a grand example of Early English. Of the actual cloisters very little is left. The prior's door of entrance into the cathedral is more elaborate than that of the monks'. Remains of conventual buildings are extensive and interesting. For centuries yet to come this matchless queen of English cathedrals will gloriously dominate the whole of the fen country at her feet.

The dimensions of Ely Cathedral, as given by Walcott, are an internal length of 517 ft.; nave, 250 by 78 by 76; choir, 64 by 78 by 70; presbytery and retroaltare, 95 by 78 by 70; transept, 179.6 by 76.6; octagon, diameter, 65; Lady-chapel, 100 by 46 by 60; west tower, 266.6; cloisters (were), 183 by 143 ft.

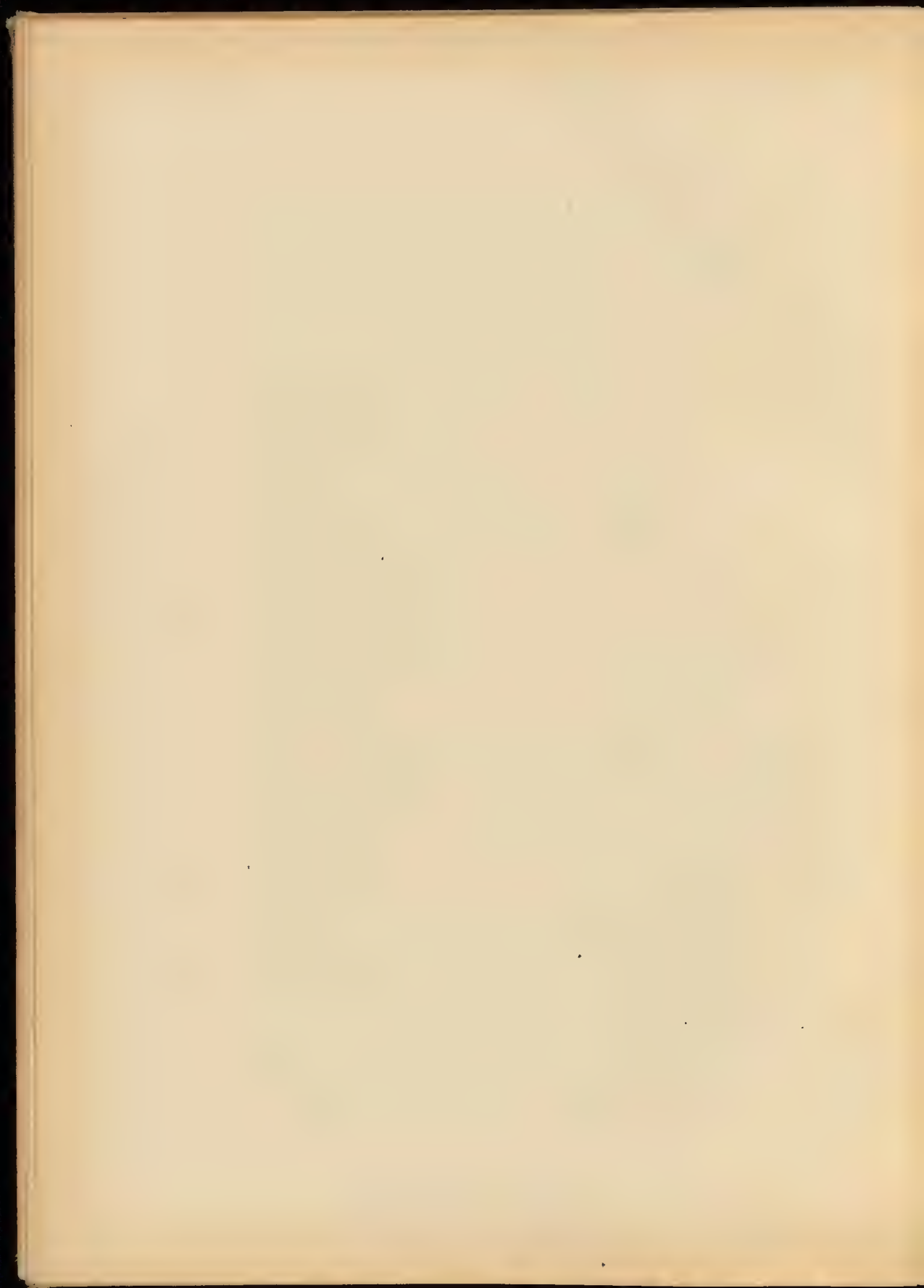
Bishop: The Right Hon. and Right Rev. Lord Alwyne Compton, D.D. Salary, £5500. Dean and Chapter: The Very Rev. Charles Merivale, D.D., D.C.L., and six Canons Residentiary.

* "Essays on Cathedrals," edited by Dean Howson, p. 312.





Rochester Cathedral.



ROCHESTER CATHEDRAL.

THE unusually low cathedral church of St. Andrew at Rochester is a quaint composite of every order of English architecture prior to the close of the Middle Ages. Fires, violence, and architectural ambition have all contributed to make the edifice what it now is. Stones small and broken, or carefully cut, and of colors varying from grayish white to light earth-brown, enter into its fabric. Where one builder left off and another began is curiously evident in portions of the structure.

The bishopric of Rochester—Hrof's *ceastre*, or castle—founded by Augustine in A.D. 604, was served by Justus, Romanus, Paulinus, and the Saxon Ithamar from 604 to 656. The remains of the two latter were interred in their cathedral. The diocese subsequently suffered much from the ravages of the Danes. Siward, consecrated in 1058, was not removed from his see after the Conquest. Under Gundulf (1076–1107), one of the most celebrated military architects of his time, the cathedral was rebuilt. Ernulf (1115–1124) built the chapter-house. In 1201 St. William of Perth was buried in the cathedral. Miracles, it is asserted, were wrought at his tomb, and pilgrimage to it became popular. Reconstruction of all east of the central tower, and also of the great transept, was next carried through. William de Hoo, sacrist, built the whole of the choir, together with the eastern transepts, with offerings made at St. William's tomb. Bishop Hazmo de Hythe (1319–1352) raised the campanile, or bell-tower. Few cathedrals in England have suffered more from rough and irreverent usage than this. Norse horsemen, Simon de Montfort's troopers, and the Parliamentary cavalry turned the nave into a stable. Afterwards it was used as a carpenter's shop, and "several saw-pits were dug in it." Successive repairs and restorations ended with those under the direction of Sir George Gilbert Scott in 1871–1875.

The dimensions of the building, according to Storer (1814), are an extreme inside length of 310 ft.; length of transept, 123; of the eastern, or second, transept, 95; nave, 150; width of nave and aisles, 68; height of nave, 55; of central tower, 150 ft.

Externally, Rochester Cathedral has no resemblance to the double, or patriarchal, cross. Natural difficulties probably occasioned deviation from the usual plan. The principal Norman remains are found in the greater part of the present nave, Gundulf's tower, parts of the crypt, and the cloister wall. The nave, as high as the top of the triforium, is, with the exception of the arches of the two easternmost bays, almost entirely Norman. The main arches are much enriched with zigzag, and those of the triforium display much curious

ornamentation in the tympana. The latter, like those of St. Stephen at Caen, have the peculiarity of opening to the aisles as well as to the nave. The arch of the passage along the triforium is Pointed, indicating coming change of architectural design. The clere-story above the triforium is Perpendicular, and the windows of the aisles are Perpendicular insertions. Western towers were projected, but never, in all probability, carried above the foundations. The west front is: "very interesting in details, though imperfect and confused as an architectural composition." Norman in the main, its central portion is broken by a large Perpendicular window with corniced battlement. The central door-way, of five receding arches, with banded shafts at the angles, is rich and curious. It embraces the figure of the Saviour in the tympanum, and also the figures of Henry II. and his queen in the sides.

The great transept is Early English. Many of the corbels therein are monastic heads, and of unusual excellence. In the Decorated period the "Chapel of St. Mary of the Infirmary" was added to the west of the south transept. Two Pointed arches were formed in the western wall of the transept, so that the transept itself might serve as the chancel of the new chapel. This chapel, and the monument of Richard Watts of Satis—whose hospital, established in 1579, for the entertainment of six poor travellers for one night, "provided they are not rogues or proctors," is in the High Street—are interesting. The present choir forms in effect an eastern church, of which, in 1875, the transepts were arranged for congregational purposes. These broad eastern transepts, and the solid walled choir, are peculiarities of Rochester. The excessive use of Purbeck marble, bringing the long dark shafts of that material into too sharp contrast with the stone of the building to be altogether pleasing, is another. The tomb, with effigy, of Bishop John de Sheppey (1353–1360) probably exhibits "the most perfect example of ancient coloring now existing in England." The chapter-house door-way, of Late Decorated work, is one of the great glories of the cathedral. All the curiously wrought figures are symbolical. In the chapter-house is the library, which contains the MS. of the *Textus Roffensis* (1115–1124), and of the *Customale Roffense*, documents of great local importance. The solemn crypt is one of the finest English examples of its class. The greater part of the central tower was erected under Mr. Cottingham in 1825.

Among the more eminent prelates who have occupied the see of Rochester are Walter de Merton (1274–1278), Chancellor of England and founder of Merton College, Oxford—"the first incorporation of any body of persons for purposes of *study* in this kingdom, and the first effort to raise the condition of the secular clergy, by bringing them into close connection with an academical course of study;" John Fisher (1504–1535), the zealous champion of popery, beheaded on a charge of treason by Henry VIII.; Thomas Sprat (1684–1713), the Epicurean Poet, who declared that Cromwell's fame, "like man, will grow white as it grows old;" Francis Atterbury, elevated to the see in 1713, but deposed from it for Jacobinism in 1723; and Samuel Horsley (1793–1802), opponent of Dr. Priestley and defender of the Catholic doctrine of the Holy Trinity.

Bishop: The Right Rev. Anthony Wilson Thorold, D.D. Salary, £3100.
Dean and Chapter: The Very Rev. S. R. Hole, and four Canons Residentiary.

GLOUCESTER CATHEDRAL.

AUTHORS differ, as usual, in stating the dimensions of the cathedral church of St. Peter and the Holy Trinity at Gloucester. Walcott assigns to it an internal length of 408 ft.; nave, 174 by 82.9 by 67; eastern arm, 140 by 33.10 by 86; transept, 142 (King, 128) by 43.6 by 78; south wing, 47 by 35; north wing, 45.9 by 34; Lady-chapel, 96.6 by 25 by 46.6; height of tower, 225; cloisters, 144 north and south, 147 east and west, by 12.5 by 18.6; chapter-house, 72 by 34 ft.

The ground-plan is that of the Norman church built by Abbot Serlo, and restored after the fire of 1122. It embraces nave and aisles, choir and sanctuary, short transepts with apsidal eastern chapels, and choir aisle or procession path terminating in three eastern apsidal chapels. "The great peculiarity of Gloucester Cathedral is the later work, ranging from 1329 to 1377, with which the original Norman walls and piers of the transept and choir are cased and transformed,"* in manner different from that employed in any other church. "A net-work of panelling and tracery was merely drawn over the plain round arched work of the pier and triforium range on which the lofty clere-story was erected, and an intricate lierne vault stretched over the whole, producing a gorgeous but confused result."† This cathedral is probably the earliest example of the English Perpendicular. The work thus begun was continued through a series of magnificent examples—cloisters (1377-1412), great tower (1450-1460), Lady-chapel (1457-1498)—from 1377 to 1498, "almost to the last days of Gothic architecture." It exhibits, in connection with many Decorated characteristics, the flattened, four-centred arches, perpendicular lines of continuous mullions crossed by transoms, fan tracery on the vaultings, and Tudor flower peculiar to it. Between 1853 and 1863, under the direction of Waller, and again, since 1865, under the guidance of Sir George Gilbert Scott, extensive restorations were effected.

Gloucester, the British *Caer Glow*, the Roman *Glevum*, is connected with the first introduction of Christianity into Britain through the legendary King Lucius, who, about A.D. 160, sent messengers to Pope Eleutherius for Christian teachers. Lucius is said to have received baptism at their hands, to have established Christianity throughout the island, and to have been buried in a church on the site of the existing cathedral. In 681 Ethelred of Mercia granted the "ceaster,"

* King's "Hand-book to the Cathedrals of England," Western Division, p. 6.

† "Essays on Cathedrals," edited by Dean Howson, p. 358.

or fortified camp, to Osric, an underking, who founded the monastery of St. Peter. In one of the successors to this establishment the first Parliament after the Conquest was assembled by Henry I., Henry III. crowned in 1216, and another Parliament held by Richard II. in 1378.

Of the abbots, Serlo (1072-1104) laid the foundation of the present church; Gilbert Foliot (1139-1148) was the opponent of Becket; John Thokey (1306-1329) received the body of Edward II., who was murdered in 1327 at Berkeley Castle, and solemnly interred it in the spot over which the superb monument was erected by Edward III. This tomb acquired great renown as a place of pilgrimage. Offerings made there were believed to avert Divine anger from the nation, and were so rich in the reign of Edward III. that by means of them the cathedral might have been built anew. The King himself offered a golden ship in gratitude for deliverance from wreck; the Black Prince, a golden crucifix, containing a portion of the holy cross; the Queen of Scots, a necklace with a ruby; and Queen Philippa, a heart and ear of gold. Such offerings, hung about the tomb, prompted liberal donations from less wealthy devotees. Following mitred Benedictine abbots, from John Wygemore (1329-1337) to William Farley (1472-1498), used much of the avails of this superstition in beautifying and perfecting the abbey church, with its appurtenances. William Malverne, or Parker (1515-1539), the last abbot, died soon after the dissolution of his monastery. Robert of Gloucester, the rhyming chronicler "of Englonde," was a monk here in the reigns of Henry III. and John.

In 1541 the see of Gloucester was erected, and the abbey church, rededicated to the "Holy and Individed Trinity," became its cathedral. John Wake-man (1541-1549), the first bishop, revised the translation of the Book of Revelation in Cranmer's Bible; John Hooper (1551-1555) was burned as a heretic at Gloucester; Thomas Ravis (1605-1607) translated part of the New Testament in James I.'s Bible; Miles Smith (1612-1624) translated the whole of the Prophets for the same version; Robert Frampton (1681-1691) was one of the nonjuring bishops; William Warburton (1760-1779), author of "The Divine Legation of Moses," was not the least remarkable of eighteenth century men of letters. During the episcopate of James Henry Monk (1830-1856) the diocese of Bristol was united to that of Gloucester, in 1836, and the bishops thenceforward styled "of Gloucester and Bristol." The present prelate is a distinguished theologian, and has taken a leading part in the recent revision of the New Testament.

The outlines of the cathedral are unusually varied and picturesque. "The light and graceful tracery of the parapets, and of the pinnacles of the tower, is that which gives especial character to the exterior of Gloucester. . . . When its tracery is projected against the red glow of sunset, an effect is produced which is altogether unrivalled. . . . The various lines of the Lady-chapel, the transepts, the choir aisles, and the choir roof with its eastern gable, lead the eye upward to the great tower, with its crowning pinnacles,"* and illustrate the advantage seized by English architects of placing the principal features of

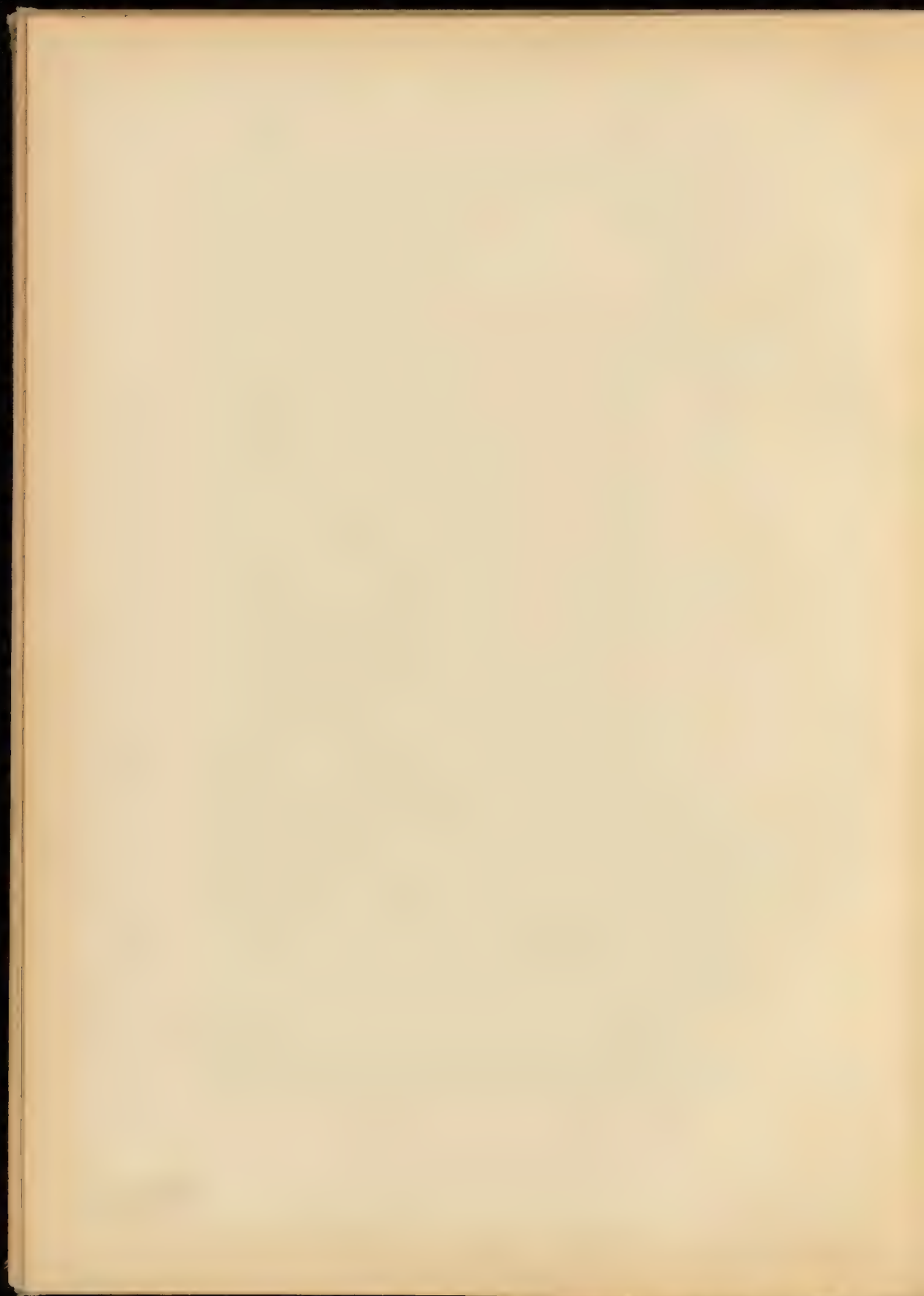
* King's "Hand-book to the Cathedrals of England," Western Division, pp. 7, 8.



Gloucester



Cathedral.



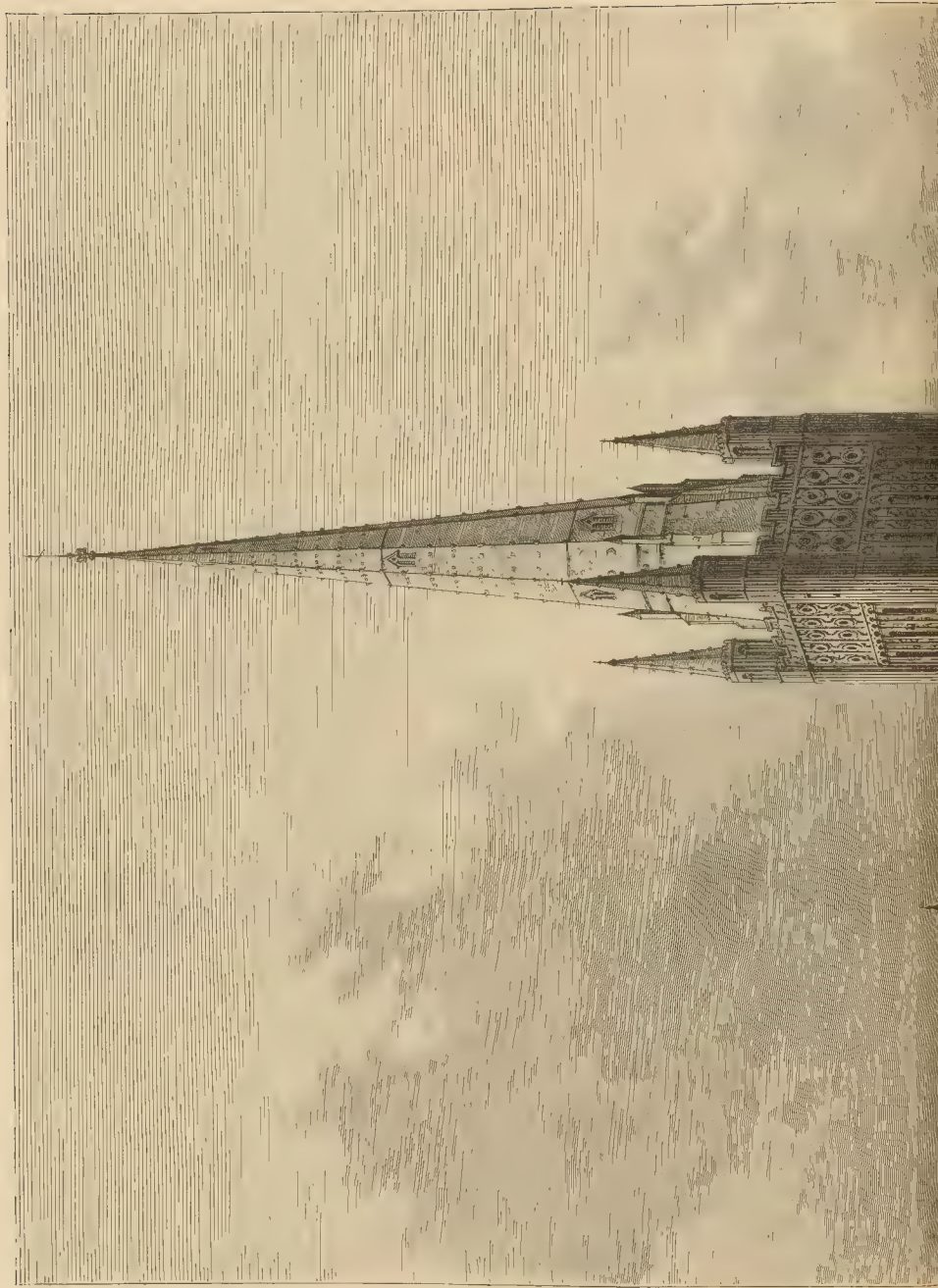
churches in the intersection of the nave with the transept. In the west front, the pierced buttresses of the window, the parapets of open-work above and below, and the finely designed figures command gratifying attention. So do the Perpendicular transformation of the transept and the polygonal shape of the radiating chapels. In the Perpendicular south porch, "the ogee arched moulding, with its finial, which rises in the centre," is the feature characteristic of this cathedral. In the nave, the lofty round Norman piers, rising unaltered to the height of thirty feet, deprive both triforium and clere-story of all dignity and importance. The large Perpendicular window in the west end is of very good design, but the tracery heads and cusps, seen from the inside, are not repeated on the outside, "a plain transom only crossing the lights." This peculiarity is repeated in the great east and other windows. The Decorated, deeply recessed windows of the south aisle are enriched with numerous ball-flowers. The choir extends one bay west of the central tower, under which the stalls are arranged. Its vaulting is one of the richest examples in England. The lines of ornamentation are thrown out in every direction like those of a spider's web. Singular, too, is the beautiful new reredos, in that it shows less color and more detached sculptured figures than are common in fabrics of its class. The great east window, "that glorious wall of painted glass that closes the vista," 72 by 38 ft. in size, is the largest in the land, and has decided Perpendicular features, but the precious mediæval glass is of thoroughly Decorated character.

Of all the monuments in the cathedral, that of Edward II. is the most elegant, canopied as it is by a mass of exquisite tabernacle-work. The effigy is of alabaster. That of Robert Curthose, eldest son of the Conqueror, is interesting, and that of Mrs. Morley, by Flaxman, very beautiful. In the Lady-chapel, where King James II. touched one hundred and three persons for the "evil," or scrofula, is a superb lierne roof, one of the best and purest examples of the Perpendicular period. The choir triforium—wide as the choir aisles—opens into chapels corresponding with those on the ground-floor, and with others in the curious Norman apsidal crypt beneath them. The Whispering Gallery, 75 ft. long, 3 wide, and 8 high, transmits the slightest sound from one end to the other. The Pointed cloisters, with rich "groined roof, which is the earliest existing example of the fan vault," rank as the noblest in the country. Their "carrels," or apartments for monastic study, and also the lavatory for monastic ablution, are very curious.

Bishop: The Right Rev. Charles John Ellicott, D.D. Salary, £5000. Dean and Chapter: (Gloucester) The Very Rev. H. D. Maurice Spence, and four Canons Residentiary. (Bristol) The Very Rev. Gilbert Elliott, and four Canons Residentiary.

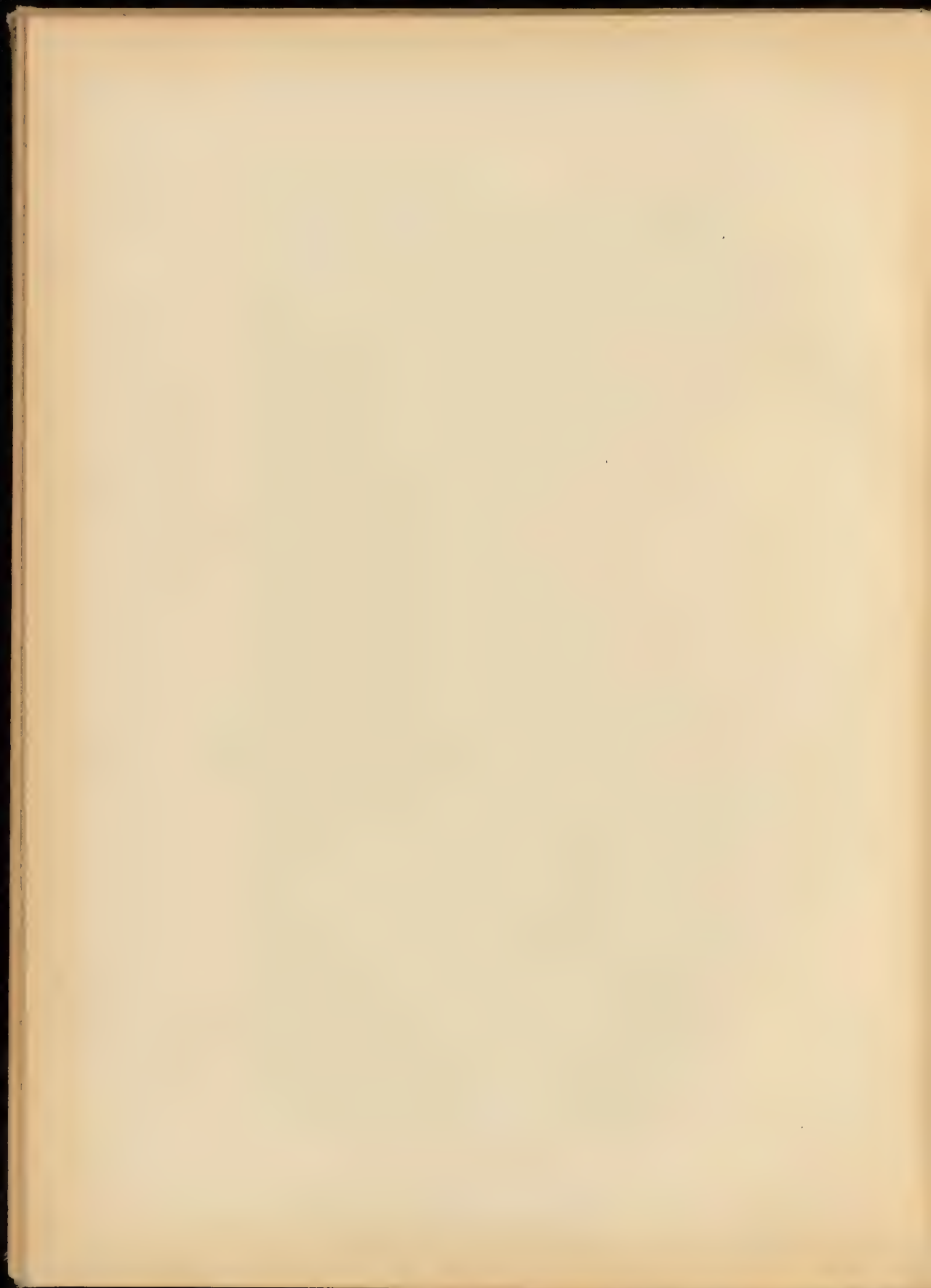
NORWICH CATHEDRAL.

SELIX, first bishop of the East Anglians (630-637), established his see at Dummoc ceastre, now Dunwich. Under his successor, Bisi (669-673), the diocese was divided, and a new see set up at Elmham in Norfolk. Danish irruptions in 870 overturned both, and paganism probably dominated the land until the consecration of Æthelwulf (956-1070) and the union of the two dioceses, with the bishop-stool at Elmham. Under the ignorant Herfast (1070-1086), the first Norman bishop, in pursuance of a decree of the Council of London (1075), the see was removed to Thetford. Herbert Losinga (1091-1119), a man of vigorous mind and high literary attainments, fixed it permanently at Norwich, the ancient *Venta Icenorum*, in 1094. Two years later he laid the first stone of the existing cathedral, and employed a hive of workmen to erect the superstructure. To Everard (1121-1145) the nave is attributed. During his episcopate occurred the alleged crucifixion of the boy "St. William" by the Jews, March 22, 1144. Under William de Turbe (1146-1174), the partisan of Becket, the church and conventual buildings were grievously injured by fire in 1172. John of Oxford (1175-1200), statesman, diplomatist, jurist, and theologian, restored and completed the cathedral. John de Gray (1200-1214) was a supple instrument of King John's oppressive exactions; Pandulf Masca (1222-1226), legate of Pope Innocent III., was one of the greedy swarm of Italians by enriching whom the support of Rome was purchased. Walter Suffield (1245-1257) was as charitable as he was learned; miracles were said to occur at his tomb in the Lady-chapel which he built, and which Dean Gardiner, in Elizabeth's reign, pulled down. "*Totius divini ac humani juris peritissimus*," he was chosen by Pope Innocent to conduct a valuation of ecclesiastical revenues throughout England. This was known as the "Norwich tax," and was the basis on which subsidies and assessments of the clergy were often made. Roger Skirnyng (1266-1278) had to regret great damage to the cathedral by the citizens in violent quarrel with the monks over the assumed right of the latter to toll on the merchandise annually brought to the great fair. Wooden roofs and ceilings were entirely destroyed by incendiary fire. The stone-work of the nave suffered little, that of the choir probably more. Edward I. in 1275 decided that the citizens should pay three thousand marks to the prior and convent for the restoration of the church and conventual buildings, and that the corporation should give a golden pyx of ten pounds weight for the high altar. The beautiful St. Ethelbert's gate was probably built with the money thus paid. William Middleton (1278-1288), canonist and civilian, rejoiced over restored





Norwich Cathedral.



roofs and the dedication of his cathedral to the Holy Trinity in the presence of Edward I. and his queen, accompanied by a brilliant concourse, on the day of his enthronization. Ralph Walpole (1289-1299), the very unpopular, is said to have built the eastern walk of the cloister; John Salmon (1299-1325), loyal counsellor in political affairs to Edward II., built the south walk of the cloister, and the charnel chapel, now the Grammar School. William Ayermin (1325-1336), "a most scandalous" and treacherous time-serving Churchman, was followed by Antony Bek (1337-1343), an arrogant despot, who was poisoned, it is said, at the instigation of the monks. William Bateman (1344-1355) founded Trinity Hall, at Cambridge, for the study of civil and canon law. More than 57,000 persons are said to have perished from the plague, known as the "Black Death," in Norwich alone during his incumbency. Thomas Percy (1356-1369) rebuilt the clere-story of the choir in its present graceful form. Henry Spenser (1370-1406), a valiant soldier and remorseless bigot, led 60,000 crusaders into Flanders in the interests of Pope Urban VI., but failed as shamefully as he conducted himself atrociously. William Alnwick (1426-1436) altered the west front of the cathedral, and completed the cloisters; Walter Hart, or Le Hart (1445-1472), helped to close the long Papal schism by his share in inducing the Antipope Felix to abdicate. He also vaulted the nave, after a disastrous fire in 1463, and rebuilt the spire, which had been struck by the lightning that caused the conflagration. James Goldwell (1472-1498) erected the present stone vault of the choir, and "also transformed the arches on either side, as far as the apse, from Norman to Perpendicular;" Richard Nykke, or Nix (1501-1530), constructed the very rich roofs of the transepts, whose bosses illustrate the early history of the Christ, and arranged his own chantry in the nave. In the episcopate of William Rugg, or Repps (1506-1550), "the Norwich priory was finally suppressed, and the Dean and Chapter duly installed in its place." Richard Corbet (1632-1635) was a distinguished wit and facetious convivialist; Joseph Hall (1641—died 1656) met with "hard measure" from the Puritans who profaned and defaced his cathedral; Edward Reynolds (1661-1676) was accused of desertion from the Presbyterians to the Church of England for the sake of preferment; Antony Sparrow (1676-1685) wrote the "Rationale upon the Book of Common Prayer;" Thomas Hayter (1749-1761) was Preceptor to George III.; George Horne (1791-1792) was the author of celebrated sermons, "Letters on Infidelity," and "A Commentary on the Psalms;" Edward Stanley (1837-1849) was father to the renowned Dean of Westminster.

In dimensions Walcott states that Norwich Cathedral has an internal length of 407 ft.; nave, 254 by 97.1 by 69; eastern arm, 185 by 57 by 83; transept, 178 by 36.6 by 73; cloisters, 177 by 149 by 15 ft.

The Norman work of this imposing structure, "and the magnificent series of lierne vaults above the nave, choir, and transepts, are its most important features."* With the possible exception of Peterborough, no English cathedral "has preserved its original Norman plan so nearly undisturbed." Yet its design was never fully realized: western towers it never had. The western front,

* Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 143.

extensively repaired in 1880, is simple in character. The entire cathedral roof, covering with vaulted stone more than half an acre, is unique. The simple and majestic nave, Norman except its vaulting, comprises fourteen bays, extends 252 feet from the Western door, and is the longest in England, except St. Alban's.

"They dreamt not of a perishable home
Who thus could build."

The great open arches of the triforium, along which "two wagons might easily pass abreast," attract more attention than the unusual length of the nave, or than the uncommonly massive and variously designed piers. Minute figures, carved on the two hundred and twenty-five bosses of the vaulting, constitute a complete sacred history from the Creation to the Doom. All were originally painted and gilt, washed stone color in 1806, and partly restored in 1872. In the centre of this roof is a circular opening that probably served for censuring the church, and for the liberation of white doves, representing the descent of the Holy Spirit, at great festivals. The great west Perpendicular window, a memorial of Bishop Stanley, does not impart pleasing impression. The ninth pier, on either side of the nave, is circular, with spiral ribbed ornament like that of Durham, and marks the original extent of the ritual choir. The double screen—enclosing what was the chapel of Our Lady of Pity—now crosses the nave east of the eleventh bay, is heavy and ugly, and not improved by the decoration of the organ above it. A small chapel to the boy "St. William" stood near the screen until its destruction by the Puritans. Beyond the antechoir the choir itself extends to the extreme eastern apse, "the graceful curve of which, seen beyond the Norman arcades of the central tower, is very picturesque and striking." The Perpendicular carving and details of the sixty-two stalls, and more particularly of the misericords, is excellent and spirited. The bishop's throne in the central arch of the apse, raised on steps at the back of the altar, is rather a reminder of ancient usage than remarkable for "Gothic workmanship." It is the only example in England of a bishop's throne being so situated. The central tower is open to the roof as a lantern—"the noblest of canopies." The transepts were thrown into the choir in 1851, and adapted to congregational purposes. From the eastern face of the northern one projects St. Osyth's apsidal chapel. The view of the whole church from the triforium at the centre of the apse is remarkably grand. The mosaic pavement of apse and sacrum, and the inlaid altar-table, are of great richness and appropriate design. The pelican bronze lectern of Decorated character is also very beautiful. The screen-work of rich Late Perpendicular tracery, filling the opening from the transept into the south choir aisle, is exceedingly elaborate and graceful. Processional aisles extend around the choir, and give entrance to the rectangular Beauchamp chapel, which has long served as the Consistory Court, on the south, and to St. Luke's—which serves as the parish church of St. Mary-in-the-marsh—and Jesus apsidal chapels, formed of interesting segments of circles, on the south-east and north-east respectively. The aperture for lowering the lamp before the sacrament remains in the roof of the choir.

The cloisters—large, beautiful, and with elaborately carved bosses to the roof,

lavatories for monks, and Perpendicular windows set in Decorated frames—have each an upper story with studies and chambers. The central tower was refaced on the exterior in 1845–1856, but its Norman arcades and ornamentation were carefully preserved. The flanking turrets, with their reed-like shafts, are Norman, but their spires and the parapet of the tower are Perpendicular. The spire rises from the battlements of the tower to the height of one hundred and sixty-nine feet; the entire height from the ground is three hundred and thirteen feet. From the south-east the general view of the cathedral comprehends most of its architectural details. Apse and radiating chapels, seated figures and flying buttresses, constitute a curious and picturesque group.

In monuments, whimsical and solemn, tasteful and repellent—from that “of Dr. Moore (died 1779), whose periwigged head is in grotesque juxtaposition with a cherub making a very ugly face, and drying his eyes with what seems to be his shirt,”* to Chantry’s fine sitting figure of

Bishop Bathurst (died 1837), the latest work of the sculptor, and to that of the learned Dean Prideaux—Norwich Cathedral is affluent. Through the Boleyn family it is connected with Queen Elizabeth.

Bishop: The Right Hon. and Right Rev. John Thomas Pelham, D.D. Salary, £4500. Dean and Chapter: The Very Rev. E. M. Goulburn, D.D., and four Canons Residentiary.



Norwich Cathedral.

* Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 160.

PETERBOROUGH CATHEDRAL.

PETERBOROUGH, up to the 1st of March, 1540, boasted possession of one of the wealthiest and most important Benedictine monasteries in England. Founded in 655 by Oswi and Peada "to the glory of Christ and the honor of St. Peter," at Medeshamstede, in North Gyrwa-land, or the fen country, and consecrated about 657, probably by the Metropolitan Deusdedit, it flourished until 870, when it was destroyed by the Danes under Hubba. Rebuilt about 966 by Athelwold, Bishop of Winchester, the establishment finally took the name of Peterborough. Abbot Elsi, who died in 1055, acquired for it the incorruptible arm of St. Oswald of Northumbria, and other relics. The ill-fated Harold was one of its patrons. In 1069 the Conqueror appointed the Norman Turol, "a very stern man," to the abbacy, because specially adapted to cope with Hereward and his outlaws, who, however, sacked and burned the convent before he could arrive at his post. Godric, an Englishman, succeeded him, and in the Westminster Synod of 1102 denounced the slave-trade as "the wicked merchandise by which men were still used to be sold in England like brute beasts;" a sentiment in which the King did not share. The abolitionist was deposed, and thereafter none but Normans were permitted to hold the abbatial dignity. Among these were Ernulf, afterwards Bishop of Rochester; John of Seez, who began building the choir of the present cathedral after the destructive fire of 1116; Martin of Bec, who completed the choir and transept aisles; William de Waterville and Benedict, who finished the nave; Abbot Lyndsay, who in 1214 glazed thirty windows that previously had been blocked with straw; Robert Kirton, who built the eastern transept; and John Chambers, who was also the first bishop. Their hospitality to royal and noble visitors was unbounded; to those of lower degree it was not so liberal. Henry VIII. is said to have spared the church at the dissolution of the monastery as a monument to his repudiated wife, Catharine of Arragon.

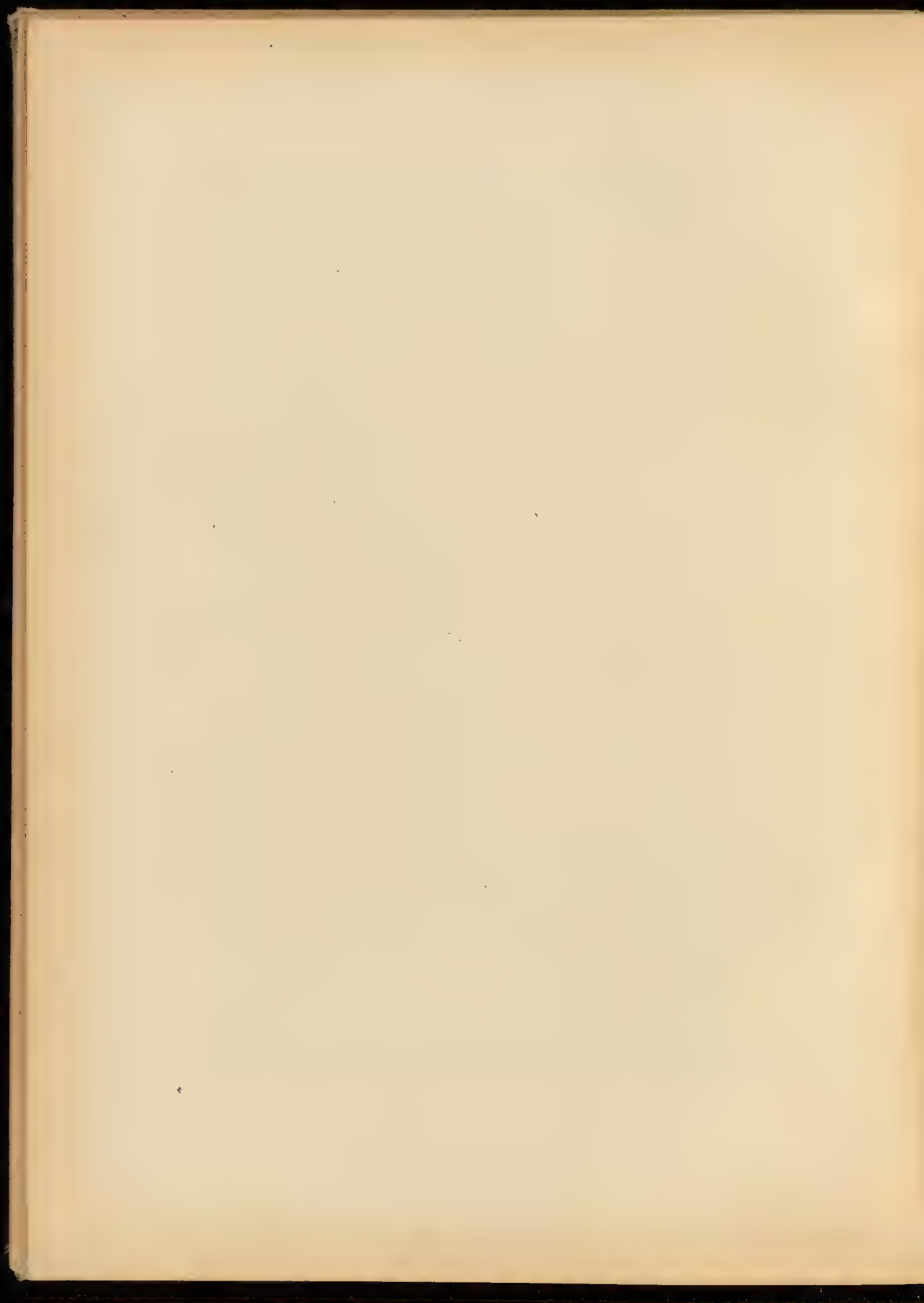
Of the bishops, John Chambers (1541-1556), with an annual revenue of about £14,000, retained the abbot's residence as his palace. When he entertained Cardinal Wolsey there, that "proud prelate" humbled himself to wash and kiss the feet of fifty-nine poor people, whose hearts he gladdened by the present to each of twelve pence, three ells of canvas, a pair of shoes, and a portion of red herrings. David Poole (1557) was deposed in 1559 for denying the supremacy of Queen Mary; Edmund Scambler (1560-1584) impoverished the see by alienating its lands to mercenary and rapacious courtiers; Thomas Dove (1601-1630), Chaplain to Queen Elizabeth, who was wont to call him "the Dove



Peterborough



h Cathedral.



with silver wings," was an excellent and hospitable preacher; Augustine Lindsell (1633-1634) edited "Theophylact on St. Paul's Epistles;" John Towers (1639-1649) suffered much, and his cathedral more, in the convulsions of the Civil War—the Parliamentary troopers shattering the windows, demolishing the organ and monuments, including those of Queen Catharine and Mary Queen of Scots, pulling down the cloisters, and burning the charters and evidences; Benjamin Laney (1660-1663) rebuilt one of the great western arches of the church. The cathedral then had been partly restored and used by the inhabitants for parochial worship. Thomas White (1685-1690) was one of the non-jurors; Richard Cumberland (1691-1718) wrote, in refutation of Hobbes, "*De Legibus Naturæ Disquisitio Philosophica*;" also "*Origines Gentium Antiquissimæ*;" White Kennett (1718-1728) contributed the third volume to "*A Complete History of England*," composed "*A Register and Chronicle, Ecclesiastical and Civil*," in two folio volumes, and other historical books, and greatly enriched the chapter library; Herbert Marsh (1819-1839) introduced German theology into England by his translation of J. D. Michaelis's "*Introduction to the New Testament*;" George Davys (1839-1864) was Preceptor to Queen Victoria.

Architecturally the cathedral is chiefly Norman. In its ground-plan is "the highest and most completely developed symbolism of the doctrine of the cross of which a Christian church is capable." Choir and transeptal eastern aisles (1118-1133) are Early Norman; transept and small portion of nave (1155-1177), Middle Norman; nave (1177-1193), Late Norman; western transept, Transition Norman; west front and remains of Lady-chapel, Early English; eastern aisle, or New Building (1488-1528), Perpendicular. From the apse of the choir to the west front the gradual changes in style from Early Norman to fully developed Early English are excellently exemplified. The grand triple-arched portico of its western front is the peculiar glory of the cathedral, and is certainly unique. Close-grained and most durable Barnack freestone is the building material. At the western gate-house (1177-1193) of "*Peterborough the Proud*" all visitors of whatever rank put off their shoes before passing under "the Norman vault of the gate-way—groined with cross ribs carrying a roll-moulding similar to the vaulting of the aisles"—into the holy precincts beyond. "The glories of Peterborough's transcendent portal" then broke upon the vision. This gigantic porch of three great arches (typical of the Holy Trinity), eighty-one feet in height, of which the central is narrowest, is of the purest Early English architecture (1200-1222). "The fineness of the masonry, and the close jointing of the deeply moulded arch stones, are unsurpassed by anything of this period in the kingdom." "The arches are supported by triangular piers, entirely and boldly detached from the west wall," and support gables, each of which is enriched with niches and arcades, and with a circular or rose-window. Turrets, ending in small spires, rise between the gables. Flanking these arches, north and south, are square towers, capped with very beautiful Decorated spires and pinnacles. The height of the loftier southern spire is 156 feet, which is exactly the width of the west front. Every detail—capitals and leaf-ornaments of shafts, arched mouldings, mitred figures of Saints Peter, Paul, and Andrew, to whom the church was dedicated by Bishops Grostête and Brewere

in 1237, statues of kings, apostles, and ecclesiastics, Decorated central parvise (whose upper room is the chapter library) upholding in extremely scientific manner the overweighted columns, and sculptured theologic bosses—deserves most careful examination. Within the great arches the west wall of the church is enriched with arcades. The central door-way is divided into two arches by a shaft whose base is preaching a perpetual sermon in the form of a Benedictine tortured by demons. The façade is connected by an Early English vaulted roof with the cathedral. "As a portico, using the term in its classical sense, the west front of Peterborough is the grandest and finest in Europe, though wanting in the accompaniments which would enable it to rival some of the great façades of Continental cathedrals."* "The effects of light and shade produced by the great piers and arches of this 'majestick front of columel-work,' as Fuller calls it, are wonderful."† Prior to the year 1830 the entire front was repaired and restored by Dr. Monk, then Dean of Peterborough.

Inside the cathedral, the western transept, projecting one bay beyond the aisle wall on either side, added to the nave probably by Abbot Benedict (1177–1193), presents a pleasing blending of all styles, from the Transition Norman to the Perpendicular, and contains on either side two lofty, well-proportioned arches which support unfinished towers. That on the north-west includes the bell-chamber. The nave is Norman throughout, 211 ft. long from western transept to piers of central tower, 35 ft. wide without and 78 ft. with the aisles, and 81 ft. high. It exhibits "the finest Norman interior in England." Its ten bays have massive cylindrical piers, smaller shafts set against them, well-moulded circular arches, triforium with zigzag moulding, and clere-story of three semi-circular arches circumscribed by a pointed hood-moulding. Single shafts rise from the floor to the roof between the bays, and formerly supported the rafters of the painted ceiling, which is now flat, with sloped sides. This "is painted in lozenge-shaped divisions, of which the central and alternate lines on each side contain figures, most of which are seated, and represent royal and clerical personages, intermixed with very curious grotesques" in colors. This remarkably interesting ceiling is probably unique in the retention of its ancient painting. "The view up the nave aisles, with their long perspective of circular vaulting ribs, is very striking." Decorated windows admit "dim religious light."

The central tower, long known to be dangerously insecure, was—beginning on January 2, 1883—taken down, and each stone numbered as it was laid aside. This process revealed the intrinsic weakness of the Norman piers, which in the fourteenth century had been reconstructed and received pointed arches. They were found "to be mere shells of thin, faced stones, filled with loose sand and rubble." In the spring of 1884 the chief corner-stone was laid by a deputy of the Prince of Wales. Since then the work of rebuilding has gone forward in harmony of design and workmanship with the entire structure. The central transept and choir, with billet, chevron, and indented or hatched mouldings in ornamentation, seem "to be one continuous piece of work throughout." The flat

* Fergusson's "Hand-book of Architecture," p. 869.

† Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 85.

ceilings of north and south transepts are older than that of the nave. The oaken screen-work, sixteenth century tapestry, reminders of the lost Lady-chapel and of the vanished chapels of Saints John, James, Oswald, Benedict, and Kyneburga, and the various window traceries, invest this part of the building with much interest. From the choir the ancient furniture has disappeared. A modern Decorated screen, richly diapered in gold and color, extends round the semicircular apse at the eastern end. This apse also has a flat ceiling, with large painted decorations designed by Sir George Gilbert Scott. Much of the window tracery is flamboyant. The retrochoir, or New Building (1438-1528), with its bold and startling yet wonderfully beautiful fan tracery, commands enthusiastic admiration. Professor Willis considered "the workmanship of this vault the most perfect of any that he had examined."

Among the monuments, that (so called) of Abbot Hedda and his monks, the slab of blue stone bearing the simple but suggestive inscription, "Queen Catharine, A.D. 1536," and the black marble slab marking the first tomb of Mary Stuart, are of pathetic significance. A picture of Richard Scarlett, an old sexton, hangs near the great western door. The accompanying quaint Old English inscription informs the reader that he not only buried two queens, but also all the inhabitants of the town "twice over."

Walcott assigns to this cathedral an internal length of 422 ft.; eastern arm, 163 by 81; transept, 184.9 by 81 ft.

Bishop: The Right Rev. William Connor Magee, D.D., D.C.L. Salary, £4500. Assistant Bishop: The Right Rev. John Mitchinson, D.D., D.C.L. Dean and Chapter: The Very Rev. J. J. Stewart Perowne, D.D., and four Canons Residentiary.

WESTMINSTER ABBEY.

WESTMINSTER ABBEY "is not only Rheims Cathedral and St. Denys both in one, but is also what the Panthéon was intended to be to France, what the Valhalla is to Germany, what Santa Croce is to Italy." In this *dictum* of Dean Stanley the Anglo-Saxon race concurs. National history is built into its fabric—every slab of its pavements is biographical. "It is earth's richest mausoleum," with

"Storied windows richly dight,
Casting a dim, religious light."

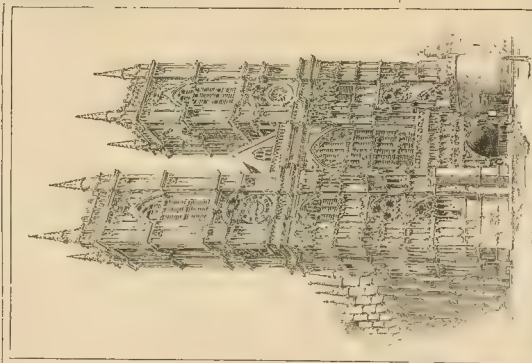
Wealth and art have exhausted themselves in its adornment. "The twin western towers, the aspiring height of the nave and presbytery, the gorgeous Lady-chapel, the magnificent transept front of Westminster, the solemn awfulness of the interior, so lofty, so graceful, so apparently infinite (with the grandest termination which any church can boast—an apse with radiating chapels), are only less impressive than the historic lineage and national glory of its associations."* Early English of the later period, in its most graceful and magnificent development, is the architectural style of the structure. In unity of design it closely resembles Salisbury Cathedral; in richness, grandeur, and intricacy of detail it is more remarkable. Height, form of apse, polygonal chapels, complexity of beauty, and splendid rose-windows in the ends of the transept, suggest French peculiarities. The great length is characteristically English. The rich, elaborately foiled ornament of the walls above the arches of the great arcade and in the triforia, "the earliest complete form of bar-tracery," the beautiful mosaic pavements, length of the ritual choir, and the effect of soaring lines given by the height and sharpness of the arches, are other distinguishing features.

Here William the Conqueror was crowned, amid calamitous confusion, on Christmas Day, A.D. 1066. Here his successors received coronation. The last of these regal ceremonies, on June 28, 1838, still lives in the memory of all who witnessed it. "The small figure—with clasped hands—immovable on the throne" was the cynosure of all eyes in the touching solemnity, "at once so gorgeous and so impressive in recollections, in actual sight, and in promise of what was to be:"† promise amply fulfilled in the long reign of Queen Victoria.

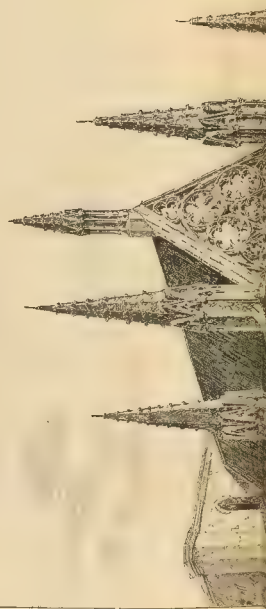
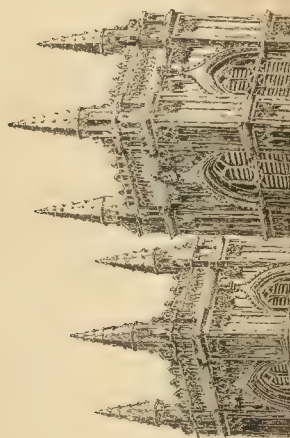
The dimensions of the church, including Henry VII.'s chapel, are as follows: extreme length, 530 ft.; height of the western towers, 225, and of the

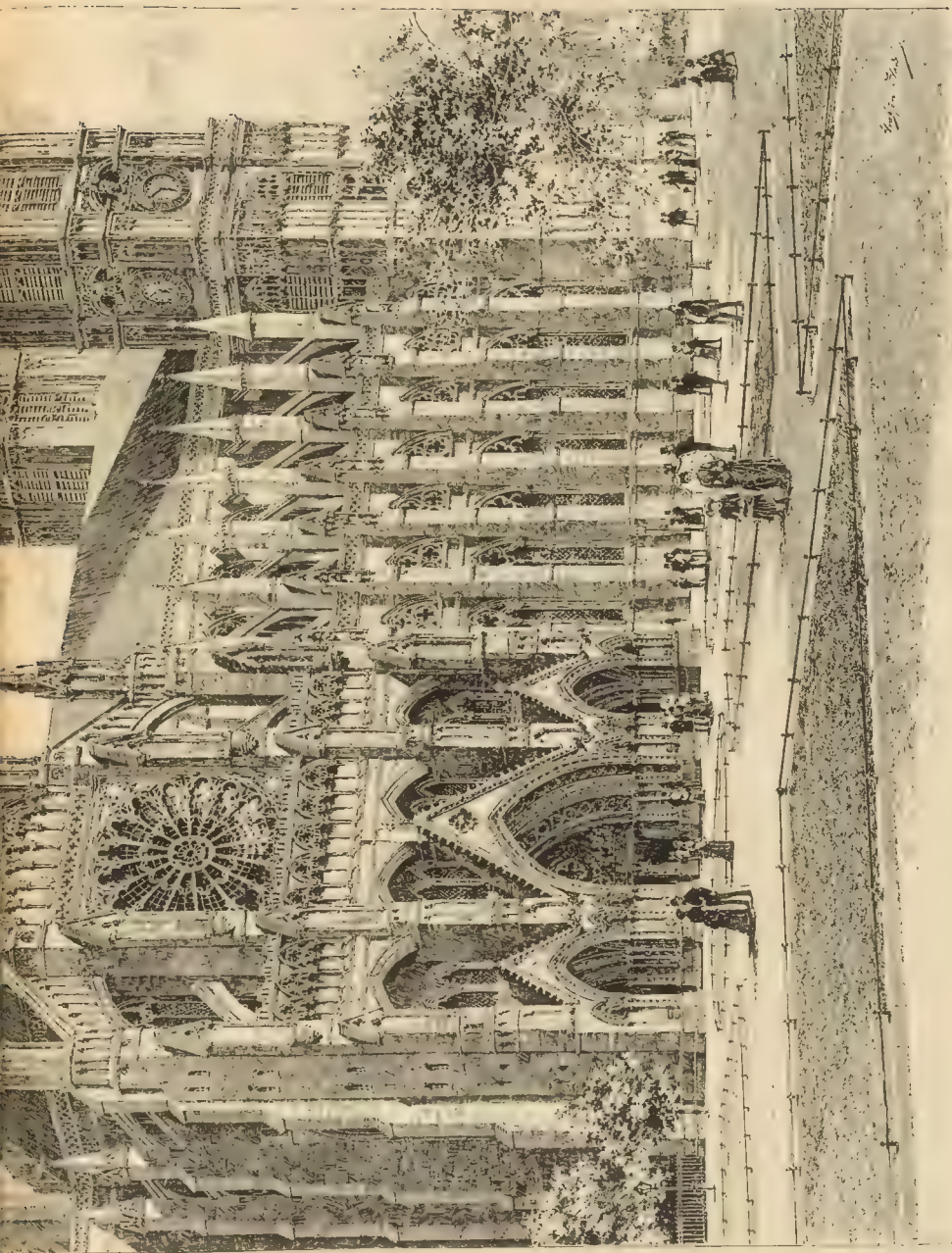
* Walcott's "English Minsters," vol. i., p. 183.

† "Historical Recollections of Westminster Abbey." By Arthur Penrhyn Stanley, D.D. Pp. 110, 111.

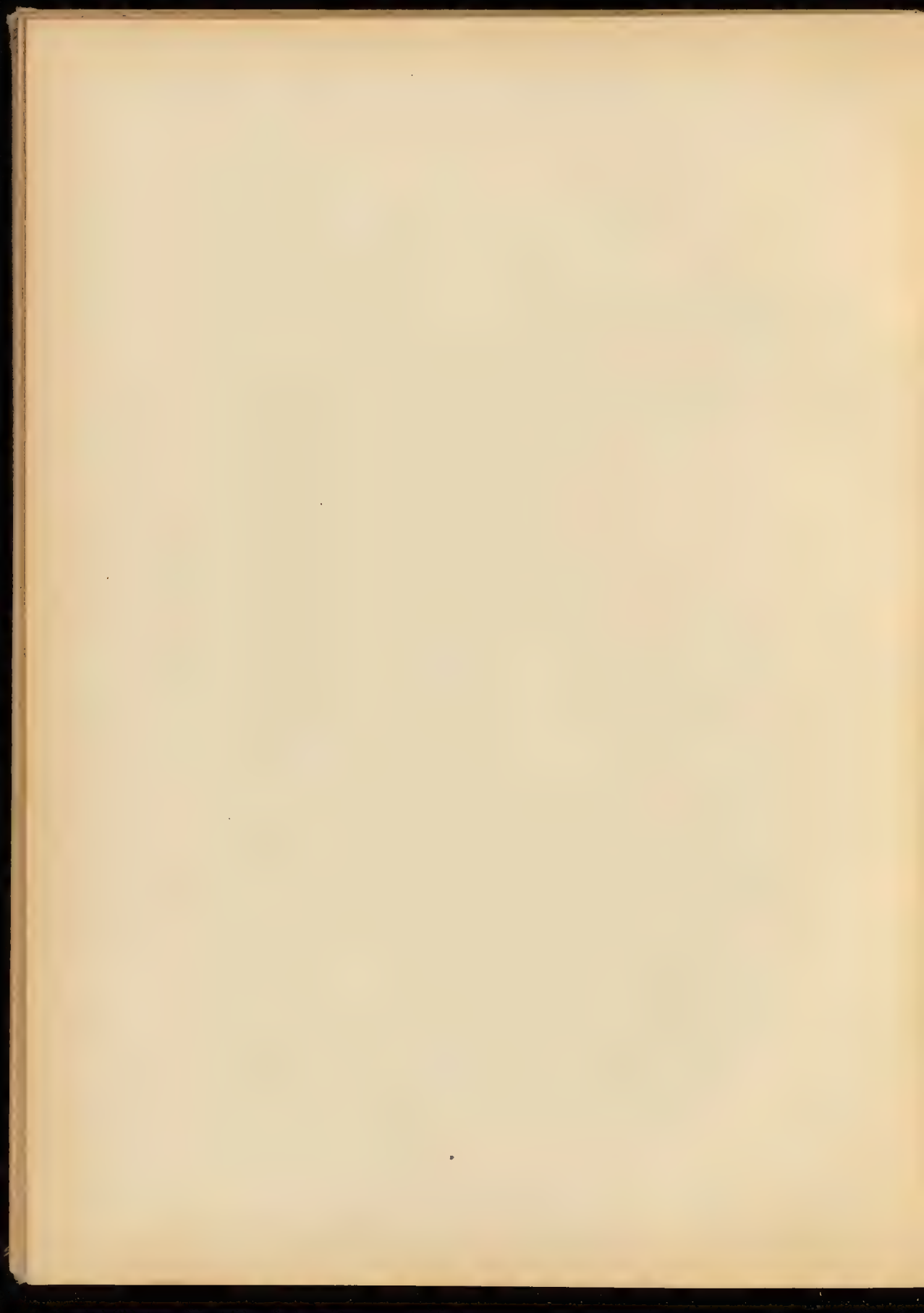


The West front.





Westminster Abbey.



north front, 166 ft.: internally, 511.6; nave, 166.9 by 71.9 by 101.8; choir and presbytery, 155.9 by 71.6 by 101.2; transept, 203.2 by 84.8 by 105.5; Lady-chapel, 103.9 by 79.1 by 60.7; cloisters, 137 by 141 ft.; chapter-house, 60 ft. in diameter. It is "the loftiest ecclesiastical structure in England," and "the highest in proportion to its breadth; the ratio of the one to the other being 3 to 1, while in the most of our cathedrals it varies from 2 to 2.5 to 1."* It is also the one great church that retains its beautiful ancient coloring.

"How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immovable,
Looking tranquillity!"

Situated where was anciently a thorny jungle, *locus terribilis*, in a marshy peninsula on the left bank of the Thames, dubious monastic tradition maintains that its earliest predecessor was a temple of Apollo, shaken down by an earthquake in A.D. 154. *Thorn Ely*—the "isle of thorns"—it is said, next received a community of Benedictine monks in the reign of Edgar. Their little abbey Edward the Confessor determined to rebuild, and from his decision came "The Collegiate Church or Abbey of St. Peter" at Westminster. Last of the Saxon and first of the Norman kings, Edward expended one-tenth of the national property upon it during the fifteen or more years of its building. Dedicated December 28, 1065, it was the first cruciform church in England, the model of multitudinous successors, had three towers, an apsidal choir, a cloister, and a round chapter-house. The undercroft of his dormitory still remains. Henry III., in 1245, undertook to rebuild the entire abbey; successors entered into his plans; others—like the Puritan soldiers, who broke the stained glass and stall-work, and destroyed many of the monuments—had no sympathy with them, and not until after the Restoration was the western façade completed by Sir Christopher Wren. The spaciousness of the triforia was designed for the convenience of crowds at coronations and royal funerals. Henry's passionate addiction to art was equalled by his extravagance. Five hundred thousand pounds sterling were spent in transforming the old church into one of incomparable beauty. His enormous exactions called the House of Commons into constitutional being, as a protest against his oppressive magnificence.

Older than any shrine or monument in the edifice is the Stone of Scone—the one principal monument binding the whole empire in unity—under the coronation chair. Said to have been Jacob's pillow at Bethel, and to have been transported to Egypt, Spain, and Ireland successively, it was known on the sacred hill of Tara as *Lia Fail*, the "Stone of Destiny," and was the seat of Irish kings. Fergus took it to Scotland; Kenneth II. (A.D. 840) moved it to Scone, which thenceforward was the capital of his realm. On it Edward I. was crowned King of the Scots. He ordered the venerable oaken chair now enclosing it to be made for that purpose in 1307. In that chair—scratched all over with the names of many visitors—English sovereigns have since been inaugu-

* Professor T. G. Bonney's "Abbeys and Churches of England and Wales," p. 5.

rated. Only once, at the installation of Oliver Cromwell as Lord Protector, has it been allowed to leave the abbey. Near it, leaning against the screen, are the state *Shield and Sword of Edward III.*, which were carried before him on the Continent. This "monumental sword that conquer'd France" is seven feet long and weighs eighteen pounds.

Here, in 1269, the remains of Edward the Confessor were pompously translated to their costly shrine; and here, in 1282, the body of Henry III. was deposited in the marble and porphyry tomb constructed by his son. The monument of Edward I. (died 1307) bears the simple epitaph, "Hammer of the Scots, he is here, keep faith." Above the tomb of Henry V. (buried in 1422) hang his emblazoned shield, his saddle on which he

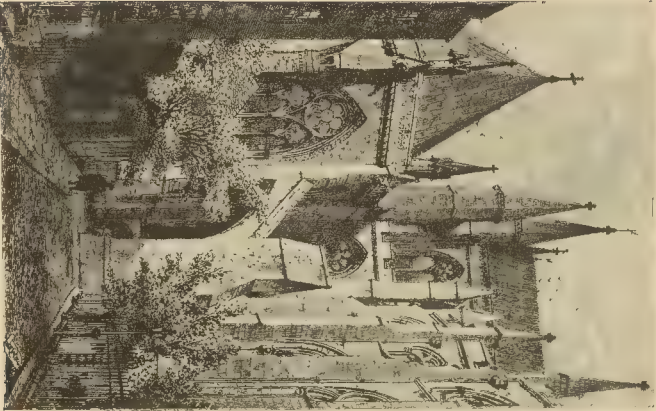
"... vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship"
(*I. Henry IV.*, act iv., sc. 1),

and his helmet, in all probability "that very casque that did affright the air at Agincourt." Henry VII.'s chapel, completed in 1509, covering the site of the original Lady-chapel, is the finest piece of Tudor work in the land, and is that in which "he lieth buried at Westminster, in one of the stateliest and daintiest monuments of Europe, both for the chapel and sepulchre." "The very walls are wrought into universal ornament, encrusted with tracery, and scooped into niches, crowded with statues of saints and martyrs. Stone seems, by the cunning labor of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb."* Here, also, "the stately coffin of Elizabeth rests on the coffin of Mary"—*sisters in hope of the resurrection*. Many other royal personages also repose quietly in the dim silences of the abbey. The last committed to its keeping was George II., in 1760. Since then royal interments have been at Windsor.

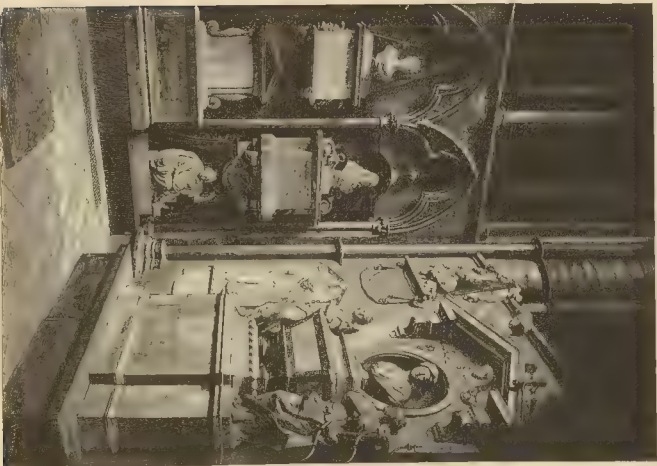
"Proud names, who once the reins of empire held,
In arms who triumphed, or in arts excelled;
Chiefs graced with scars and prodigal of blood;
Stern patriots, who for sacred freedom stood;
Just men, by whom impartial laws were given;
And saints who taught, and led the way to heaven,"

find rest and remembrance in this superb national mausoleum. "Westminster Abbey or victory!" was the hope of the heroic Nelson. In the "Poets' Corner" are the monuments of Chaucer, Spenser, Shakespeare, "rare Ben Jonson," and Oliver Goldsmith. One expression from Dr. Samuel Johnson's inscription on the latter—*Nihil tetigit quod non ornavit*—has, as Dean Stanley remarks, "passed from it into the proverbial Latin of mankind." The busts of Milton and other poets, the memorial tablet to John and Charles Wesley, also that to the memory of the American, Henry Wadsworth Longfellow, and the grave of Living-

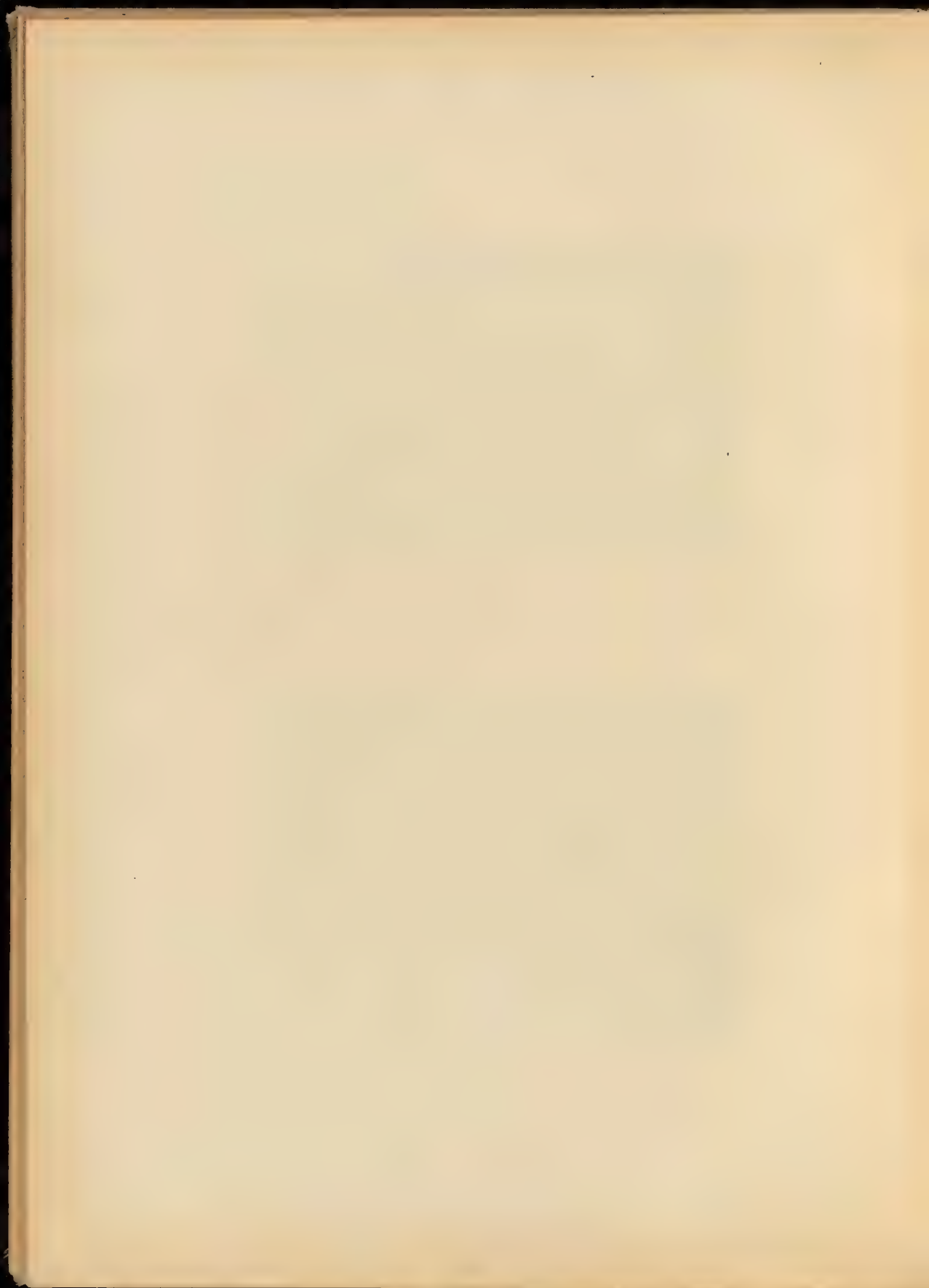
* Washington Irving.



Entrance to Poets' Corner.

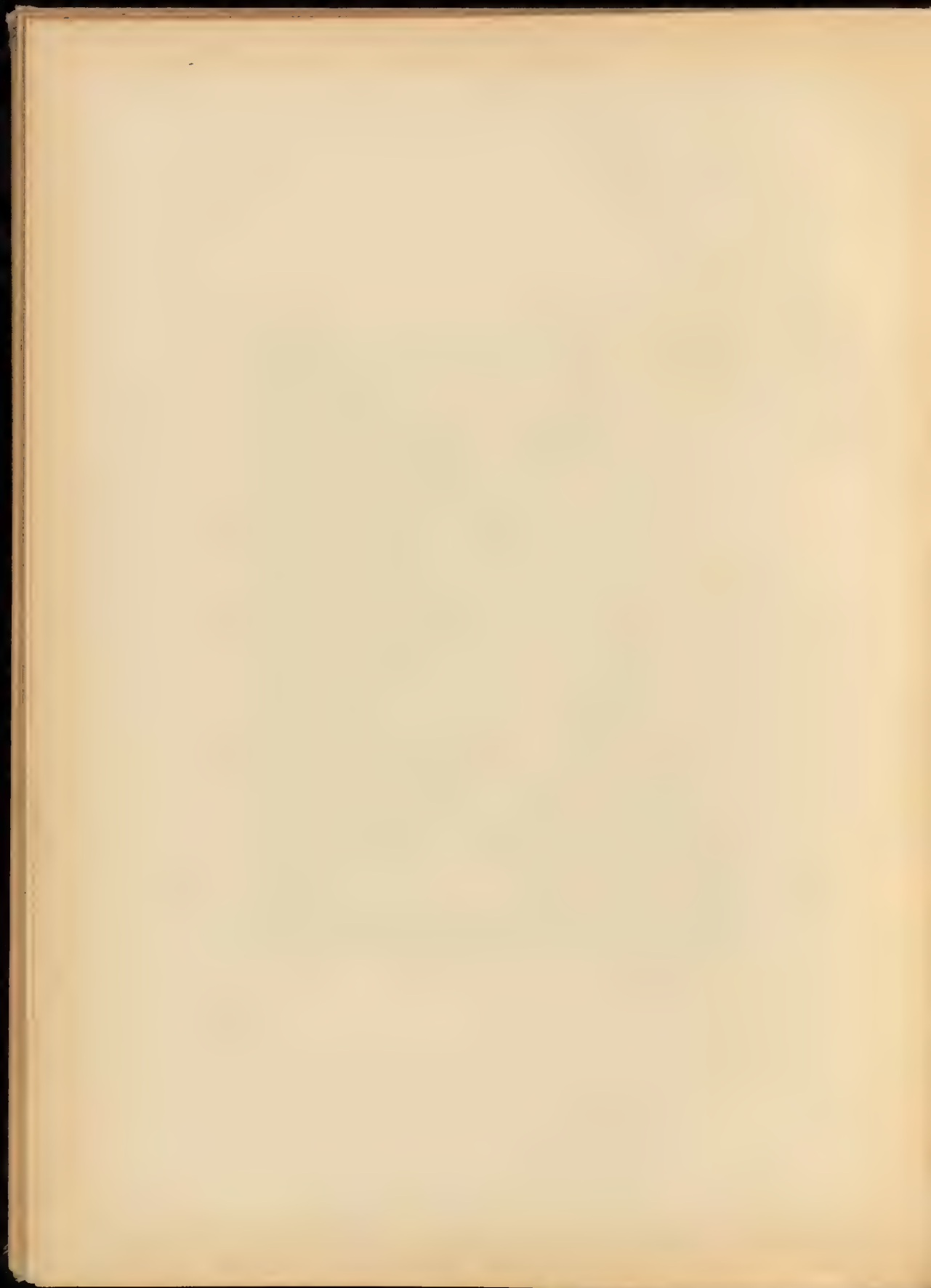


Poets' Corner (Milton's Bust in the Centre).



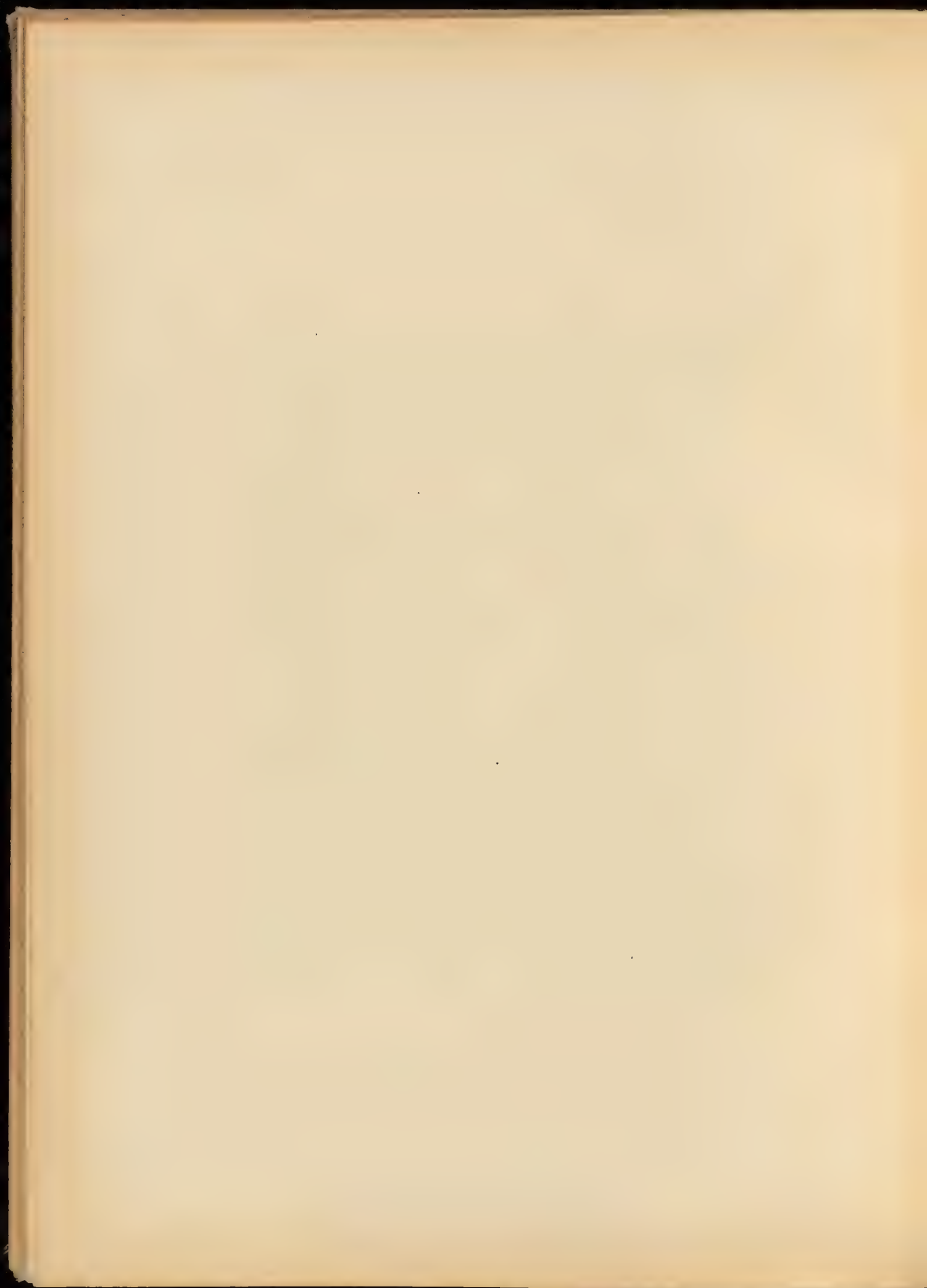


The Cloisters, Westminster Abbey.





The Chancel, Westminster Abbey.



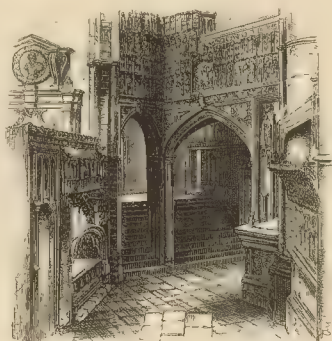
stone, "missionary, philanthropist, explorer," all prove that England knows how to appreciate the Christian qualities that make her "beloved at home, revered abroad." Even the dramatists and players entombed or memorialized here exemplify "the involuntary homage which perverted genius pays to the superior worth of goodness, [when] it seeks to be at least honored within the building consecrated to the purest hopes of the soul of man."

The north transept is called the "Statesman's Aisle," from the number of diplomatists and politicians commemorated therein. Under the easternmost chapel of the *chevet* in Henry VII.'s glorious chapel were laid the bodies of Cromwell, Ireton, Bradshaw, and Blake. Those of the three former were dragged to Tyburn for mutilation and insult. The vault afterwards received some of the illegitimate progeny of the second Charles.

Much of the old Benedictine monastery is still in existence. Between the Abbots' Hall and the Abbey is the Jerusalem Chamber, in which the Westminster Confession was drawn up, and the revisers of the Old Testament held their meetings. In the chamber above the Islip chapel are remains of the wax-work effigies carried at the public funerals of great personages in the Abbey. That of Queen Elizabeth "looks half witch and half ghoul." The chest in which the remains of Major André were transported from America to England in 1821 is preserved in this chamber. In the chapter-house, now restored to nearly its pristine beauty, the House of Commons began to hold its sessions in the year 1282. Here were laid, in Parliamentary legislation, covering a period of three hundred years, the foundations of civil and religious liberty in England. In the *Chapel of the Pyx*, the ancient treasury of the kings of England, are kept the standards of gold and silver used every five years for determining the just weight of coins issued from the mint.

Westminster Abbey was once, for a brief term of years (1540-1550), a cathedral church. "When the bishop was translated, in 1550, and the estates were given to the see of London, the proverb arose of 'robbing Peter to pay Paul.'" It now draws multitudes of worshippers from London, and from every country where Anglo-Saxon speech is the vernacular of the people. Its future will be more glorious than its past. "Here, if anywhere, the Christian worship of England may labor to meet both the strength and the weakness of succeeding ages; to inspire new meaning into ancient forms, and embrace within itself each rising aspiration after all greatness, human or divine."*

Dean and Chapter: The Very Rev. G. Granville Bradley, D.D. Salary, £2000. Six Canons Residentiary.

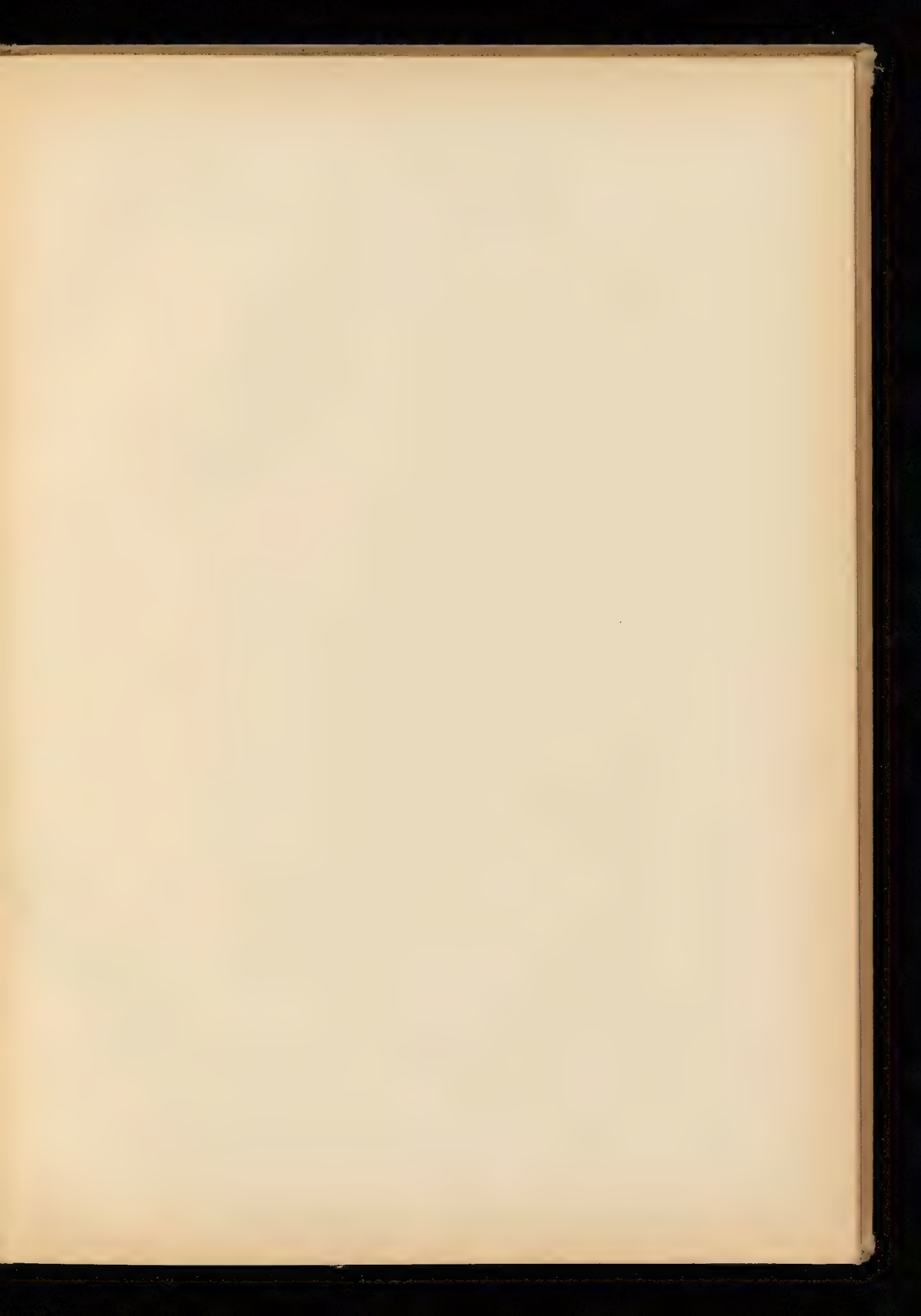


North Ambulatory and Chantry.

* Stanley's "Historical Memorials of Westminster Abbey," p. 583.

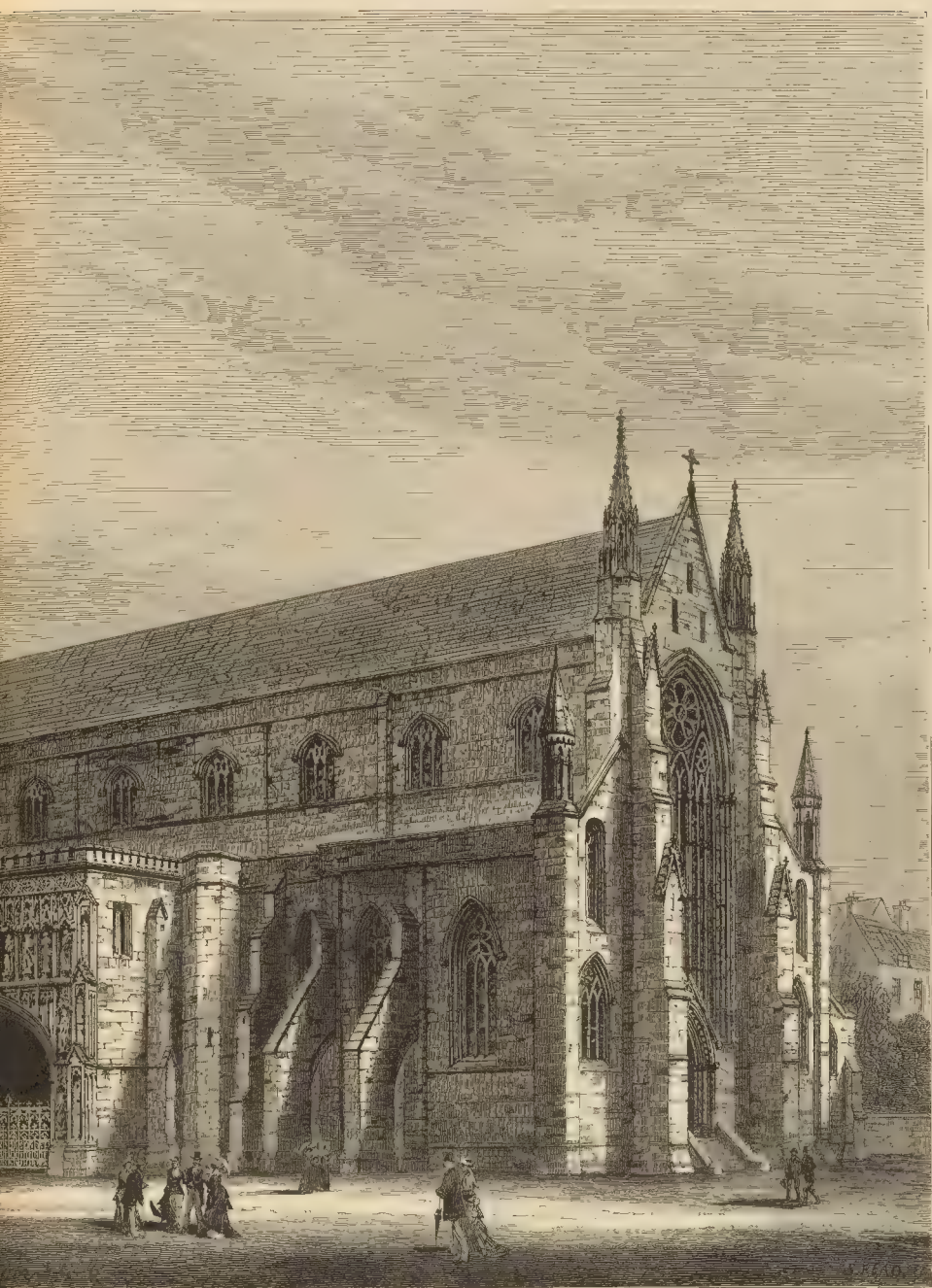
WORCESTER CATHEDRAL.

WAER GUORANGON of the Britons, *Wigorna ceaster* of the Hwiccas, may have been the *Wigornia* of the Romans, and certainly was the predecessor of the modern city of Worcester. From Bosel, A.D. 680, to Werefrith (873-915), the learned friend of King Alfred, it was the see of bishops who, like the Saxon kings, perpetually moved from manor to manor throughout their diocese. St. Dunstan (957-961) was followed by Oswald (961-992), who patronized monks in opposition to the secular clergy, and founded the church and monastery of St. Mary. His relics were placed in a rich shrine by Aldulf, his successor. Wulfstan II. (1062-1095), the simple and pious vegetarian, pulled down Oswald's erections and built a minster, of which all that now remains is the apsidal crypt. In this "complex and beautiful temple" he held a synod. While witnessing the demolition of the older fabrics he tearfully praised his godly pastoral predecessors, and added, "We, contrariwise, strive that we may pile up stones, neglecting the while the care of souls." One of the worthiest of later Saxon bishops, it was reported in 1201 that fifteen or sixteen persons were miraculously healed at his shrine every day. In view of these alleged miracles, Pope Innocent III. canonized him in 1203. This pontifical act proved to be peculiarly opportune, for with the offerings lavished on the tomb of St. Wulfstan his cathedral, which had been destroyed by fire in 1202, was restored. King John was one of the most liberal devotees, and was interred in the choir (1216), where his ornamented tomb, surmounted by an effigy of himself, still remains in the neighborhood of the very rich and elaborate chantry of Prince Arthur, eldest son of Henry VII. In 1218 the cathedral was dedicated "in honor of the Blessed Virgin and St. Peter, and of the holy confessors Oswald and Wulfstan." After the dedication the body of St. Wulfstan was translated, in presence of Henry III. and a brilliant assemblage, to its shrine in front—but on one side—of the high altar. The shrine of St. Oswald was placed on the other side. By the fall of the two "lesser towers" in 1221, and the consequent damage to the structure, opportunity was afforded to Bishop William de Blois (1218-1236) to expend more of the wealth pouring in upon St. Wulfstan by laying the foundations of the choir and Lady-chapel. Walter Cantilupe (1237-1266) was more intent on raising the edifice of national freedom than on improving churches. Thomas Cobham (1317-1327), "the good clerk," vaulted the north aisle of the nave; Henry Wakefield (1375-1395), Treasurer of England, vaulted the nave itself, built the north porch through which the cathedral is entered, and closed the western portal.





Worcester



Cathedral.



Worcester Cathedral is worthy of careful examination, but does not rank among English churches of the first class. All of the building east of the main transept is Early English; nave and central tower are Decorated, and the cloisters are Perpendicular. The ground-plan is that of the double or patriarchal cross, with a square eastern end. The Norman original, as is evident from the crypt, terminated eastward "in a broad apse, with small apsidal chapels attached to the sides." Although lengthy (450 feet) and imposing, it is hardly picturesque. The entire exterior is unusually plain. Among its chief pastors it has the distinction of numbering Julius de Medicis, uncle of Leo X., and afterwards Pope Clement VII. Like Jerome Ghinucci (1522-1535), the ambassador of Henry VIII., he was one of many Italian intruders. Hugh Latimer (1535, resigned 1539) was of antipodal character—simple, a zealous reformer, a practical preacher, and an heroic martyr. John Prideaux (1641-1650), disappointed candidate for humble position, used to say, "If I could have been clerk of Ugborough I had never been Bishop of Worcester." Edward Stillingfleet (1689-1699), the able polemic, author of the "Irenicum" and "Origines Sacrae," was the Protestant leader in the critical reign of James II.; John Hough (1717-1743) was equally stanch and excellent, and wholly devoid of ambition for place and power; Richard Hurd (1781-1808) also declined the primacy of Canterbury, but was noted for sharp bad temper. "Madame D'Arblay, however, says of him, 'Piety and goodness are so marked on his countenance, which is truly a fine one, that he has been named, and very justly, the *Beauty of Holiness*.' . . . George III. spoke of him as the 'most naturally polite man he had ever known.'"* The last royal "touchings" for king's-evil were in this cathedral.

Desecrated and injured by the troops of Essex in 1642, and by those of Cromwell after the battle of Worcester, in 1651, decayed by the crumbling of its sandstone material, which in many portions had almost obliterated all traces of design, and endangered by the settlement of its piers and arches, repairs and rebuilding were effected under the superintendence of A. E. Perkins, in 1857-1865, that resulted in the reproduction of its original aspect, so far as that could be determined. The nave, of nine bays, has been completely restored. The two western bays are Transition Norman, and remain unaltered. Beyond them the nave is Decorated on the north side, and is Early Perpendicular on the south. Among the monuments are those of Thomas Littleton (1481), the celebrated judge whose treatise on land tenures has still an "authentic reputation;" Bishop Gauden (1662), the probable author of "Icon Basilike;" and one by Westmacott to the officers and men of the Twenty-ninth (Worcestershire) Regiment who fell in the Indian campaigns of 1845-46. The walls of the great transept, as high as the clere-story, are Norman—built of "uncoursed rubble-work, roughly laid with wide joints of mortar." The transept itself is without aisles, and has peculiar staircase turrets that display the Italian characteristic of party-colored masonry projecting into it at the north-west and south-west angles. The east and west walls were altered in the Perpendicular period, but the screen of tracery with which the Norman walls have been overlaid is

* King's "Hand-book to the Cathedrals of England," Western Division, pp. 226, 227.

not so complete as in Gloucester Cathedral. The choir and presbytery, restored from the designs of Sir George Gilbert Scott, would have a finer general effect were the abundant light softened by sufficient rich stained glass. Still, they are "singularly graceful, with slender columns clustering round the piers, like a sheaf of lances in the hand of a giant."* The rich choir screen is constructed with open arches, so as to admit of using the transept for congregational purposes. An iron grille of very open work, bronzed, is carried at the back of the stalls. Behind the altar is an elaborate reredos in five compartments, in the central of which is our Lord in Majesty—a figure of great dignity. The vaulting of the choir is Decorated, and contains figures of angels, evangelists, and prophets. The floor of choir and presbytery is laid with tiles and polished marble. As "in the Transition Norman portion of each bay of the nave," so is it in the choir and other parts of the edifice—"one arch below, two in the triforium, and three in the clere-story." The choir itself rests on the crypt, and is five steps higher than the transepts east and west. A series of sculptures in the south-east transept represents the life that now is, and that which is to come. The Lady-chapel, partly rebuilt, has a mural slab in memory of Anne (1662), wife of Izaak Walton and sister of Bishop Ken. A very beautiful wall arcade, filled with sculptures, here and also in the aisles and transepts, merits study. "The chapter-house is circular within, but is divided into ten bays by vaulting ribs which spring from a central column, and from shafts at the sides."† The refectory (120 feet long) and lavatory are complete. In the crypt are preserved the ancient north doors of the cathedral, which are said to have been covered with human skin—possibly of criminals flayed alive for sacrilege, or of captured Danish huscarls. A peal of twelve bells—finest and most musical in the kingdom—is in the stately central tower, whose parapet and pinnacles have been reconstructed, chiefly at the expense of the Earl of Dudley. The great bell can be heard at a distance of many miles. Musical chimes, constructed to play twenty-eight tunes, add greatly, every third hour, to the cheerfulness of the city. Most of the Decorated Guesten Hall (1320), which showed "the splendid hospitality of the clergy of those days," has been pulled down. In the library among the MSS. is a copy of Wyclif's Testament (1381), and an Epitome of Roman Law by Vacarius, an Italian who introduced the study of Roman or "Civil" Law at Oxford in the reign of Stephen. Only five copies of this work are known to be extant.

Walcott assigns to the cathedral an internal length of 387 ft. Dimensions of nave (approximate), 120 by 74 by 61; main transept, 126 by 32 by 66 (projects 28 ft. beyond aisle wall); choir transept, 120 by 24 by 64; choir and presbytery, 120 by 74 by 64; Lady-chapel, 61 by 74 by 64; north porch, 24 by 18; chapter-house, 58 by 58 by 45; crypt, 70 by 97 by 10; central tower, 44 by 44 by 196 ft. high.

Bishop: The Right Rev. Henry Philpott, D.D. Salary, £5000. Dean and Chapter: The Very Rev. John Gott, D.D., and four Canons Residentiary.

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 110.

† King's "Hand-book to the Cathedrals of England," Western Division, p. 194.

WINCHESTER CATHEDRAL.

THE busy rural city of Winchester embraces the longest and one of the most venerable cathedrals of England, dedicated to St. Peter and St. Paul, and also to St. Swithun. It exhibits that mixture of the Norman Early English, Decorated, and Perpendicular styles of architecture so common to the principal churches of the country. As it "has been styled a 'school of English architecture,' so it may be said to be the home and centre of our early history."* Its ritual choir still keeps the old place beneath the central tower. 555.8 ft. long on the outside, and 520 in the inside, its transept is 208 ft. long; nave, 250 by 86 by 78; choir, from screen to altar, 135 ft.; Lady-chapel, 54 ft.; presbytery, 70 ft. in length; central tower, 140 ft. high.

Tradition speaks of a Christian church built by the shadowy British king Lucius in the Roman *Venta Belgarum* A.D. 169, its destruction under Diocletian in 266, restoration in 293, and conversion into a temple of Woden by the Saxon Cerdic in 495. Thus it remained until 634, when the missionary Birinus succeeding in the conversion of Kynegils, King of Wessex, first cleansed and then pulled down this cathedral church of St. Amphibalus, and began the building of another edifice. Wini was consecrated as the first Saxon incumbent. Hlothere's successor, Headda, restored the episcopal seat from Dorchester to Winchester. Here Egbert was crowned *in regem totius Britanniae*, and in 828 issued the edict ordering that the island should thenceforward be styled England, and its people Englishmen. Swithun (died 862) was the learned tutor of the illustrious Alfred; Denewulf (879), the ex-swineherd of Athelney, whose wife scolded the fugitive monarch for allowing the cakes to burn. Ethelwold (963-984) rebuilt the cathedral after the early basilican arrangement, with north and south aisles, and an eastern apse. The altar end of the church was raised, as at St. Peter's and the other primitive basilicas, on a *confessio* or crypt, which served as a place of sepulture for the more sacred dead. Walkelyn (1070-1098), the first Norman bishop, reconstructed the church from its foundations; Aldwin, or Aelfwin, who came between the two (1032-1047), was the prelate on whose account Queen Emma, mother of the Confessor, "in the nave of the church trod triumphant on red-hot ploughshares as on a bed of roses;" Henry of Blois (1129-1171), brother of King Stephen, was the most powerful and warlike churchman of his time in England; Godfrey de Lucy (1189-1204) added the simply beautiful and splendid Lady-chapel; Peter de Roches, the

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 65.

Poitevin (1205-1238), Grand Justiciary of England, figured diplomatically in the Crusades; Ethelmar (1250-1261), another Poitevin, was never consecrated, but nevertheless, as bishop-elect, received the revenues of his see; John of Oxford (1265-1268) bought his episcopal dignity for 6000 marks from the Pope; Adam de Orleton (1333-1345) is said to have directed the murder of Edward II.; William Edington (1346-1366) declined the primacy of all England on the ground that "if Canterbury were the higher rack, Winchester was the better manger." He adorned this manger by building a new west front to his cathedral,—shortening the entire nave by about forty feet; William of Wykeham (1367-1404), the great architect and engineer, Chancellor of England and head of all affairs of state, author of the celebrated motto, "Manners makyth Man," by the foundation of noble colleges at Oxford and elsewhere, strove to perpetuate hierarchical power over the human mind. He transformed the nave from Norman to Perpendicular, and that "without destroying the pillars and walls of Walkelyn's Church, by the bold but simple expedient of the removal of the triforium range, and throwing that and the aisle below into one, and partly re-chiselling, partly re-casing the rude piers and mouldings, transformed the stern Norman nave into a glorious specimen of the style which seems to have sprung at once, at his touch, into the highest perfection of which it was capable."* Henry of Beaufort (1404-1407), uncle of Henry V., and one of the first statesmen of his age—

" . . . haughty cardinal,
More like a soldier than a man of the Church"—

as captain-general of a crusade against the Hussites in Bohemia, illustrated the stubborn bravery of the English, and "did there better service than all the princes and generals of the empire." In 1431 he sat on the commission that tried Joan of Arc. He also arranged the marriage of King Henry with Margaret of Anjou. William of Waynflete (1447-1486) founded Magdalene College, Oxford; Thomas Langton (1493-1500) died of the plague; Richard Fox (1500-1528), one of the most trusted ministers of Henry VII., adorned the cathedral, founded Corpus Christi College at Oxford, introduced Thomas Wolsey (1529-1530) to the royal notice, and was rewarded by the malice of his beneficiary, "who gaped for his bishopric." Wolsey held Winchester only *in commendam*. Stephen Gardiner (1531-1555), the famous *malleus haereticorum*, trained under Wolsey, projected and framed the "bloody statute," the atrocious law on which so many deniers of the "real presence" were put to death. Edward VI. held him closely prisoned in the Tower. Queen Mary restored him to Winchester in 1553, and was crowned by him on October 1st of the same year. His cruelty in the ensuing religious persecutions is notorious. "I have sinned with Peter," he is said to have exclaimed on his death-bed, "but I have not wept with him."† John Poynt, who held the see under Edward VI., in his remarkable book "On Politique Power" maintains "that it is lawful to kill a tyrant." Launcelot Andrewes (1618-1626), one of Queen Elizabeth's

* "Essays on Cathedrals," edited by Dean Howson, p. 358.

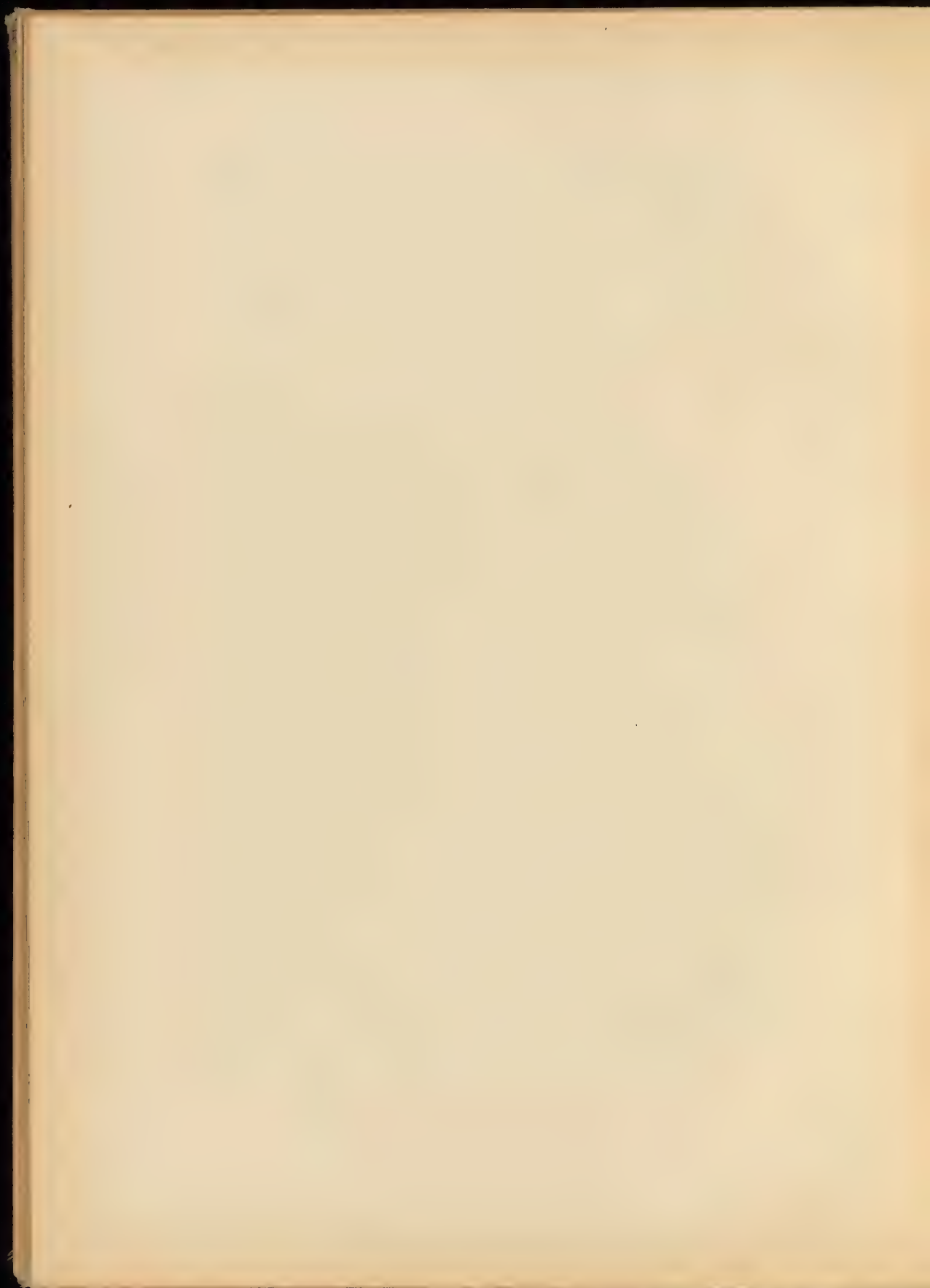
† King's "Hand-book to the Cathedrals of England," Southern Division, Part I., p. 83.



Winchester



Cathedral.



chaplains, was pre-eminent for disciplined ability in polemics, patristic theology, Oriental learning, and preaching; Brian Duppa (1660–1662) mainly for having been tutor to the Princes Charles and James.

In the Civil War the Parliamentary soldiers are reported to have stabled their horses in the cathedral, desecrated the coffins of the dead, and destroyed or defaced many of the monuments. George Morley (1662–1684) assisted in revising the Liturgy; Benjamin Hoadley (1734–1761) in diffusing correct notions of religious liberty. Samuel Wilberforce (1869–1873) was still more prominent in the domain of wit and humor.

The grand series of chantries, or endowed chapels, in which priests said daily mass for the souls of the donors, in this cathedral are remarkable; so also are the spirited wood-carvings of the stalls, and the chair, or faldstool, covered with faded velvet, in which Queen Mary sat when married to Philip of Spain. The double-aisled transepts—among the grandest and most character-



Winchester Cathedral.

istic examples of the Norman style; the transverse gallery, for the exhibition of peculiarly saintly relics, at the triforium level carried across the north and south ends of the transepts, and supported by two arches rising from a single central column continuing the aisle arcade; the apsidal crypt on which the presbytery was elevated, and which, like that of Canterbury and other great churches, was intended to raise the altar on high, so that the celebration of the sacred mysteries might be clearly seen by the thronging worshippers below; the beautiful combination of a flat east wall and aisled chapel; the polygonal space corresponding to the Norman apse behind the high reredos, and including the raised platform that once sustained the shrines of St. Swithun, St. Birinus, and other sainted patrons of the Cathedral, are also especially noteworthy.

Among the monuments are those of Mrs. Montague, foundress of the Blue Stocking Club; Jane Austen, the authoress; Izaak Walton, "the prince of fishermen" (died December 15, 1683); William Rufus (always to the huge disgust of the resentfully pious); Cnut the great and good; Harthacnut, his son, the bad and mean; and inscribed mortuary chests inurnning the bones of West Saxon kings and bishops. In the library is a superbly illuminated Vulgate in three folio volumes of the twelfth century.

Bishop: The Right Rev. Edward Harold Browne, D.D., D.C.L., Prelate of the Order of the Garter. Salary, £7000. Dean and Chapter: The Very Rev. G. W. Kitchin, D.D., and five Canons Residentiary.

CARLISLE CATHEDRAL.

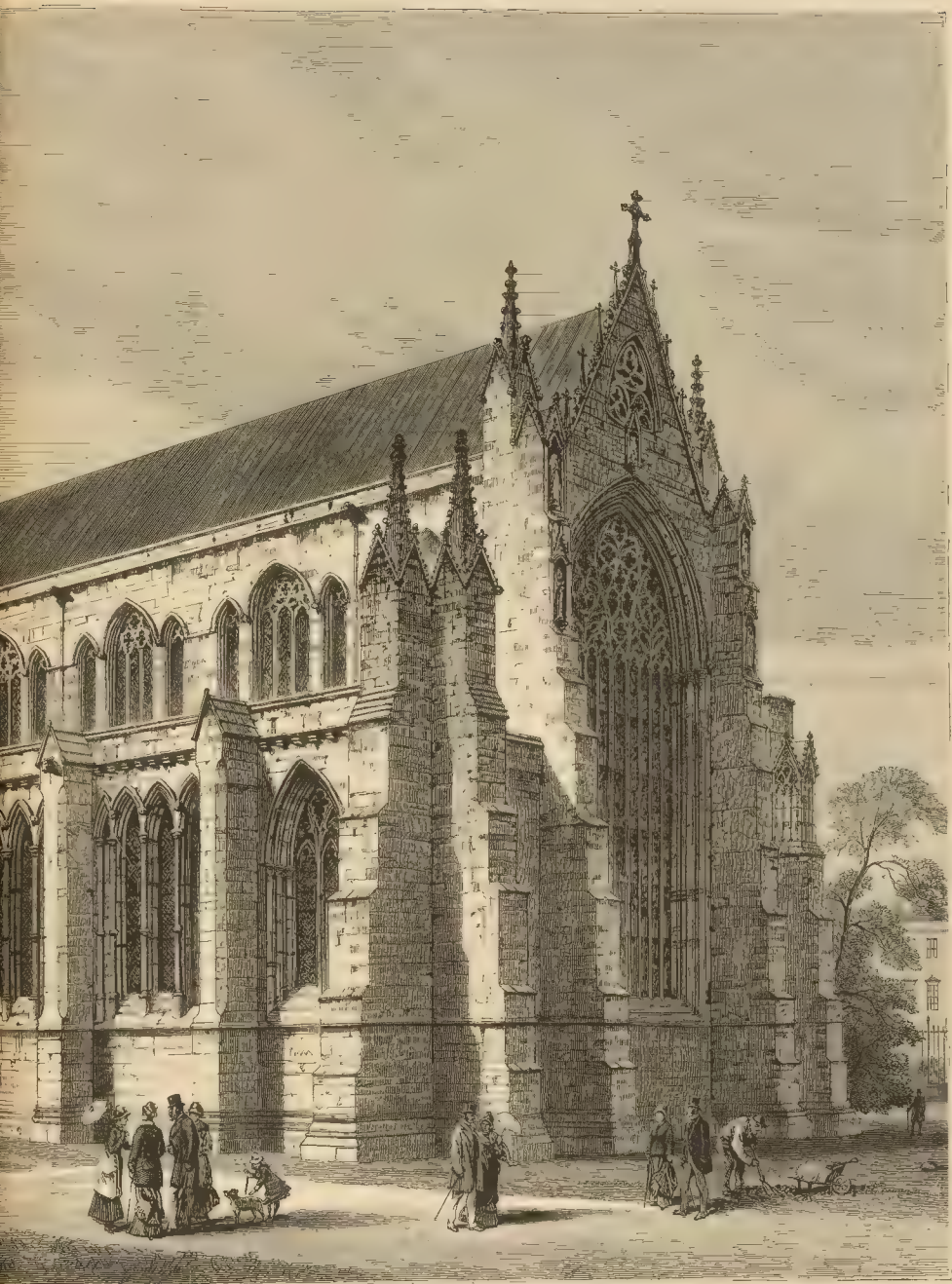
LUGUBALIA or *Luguwallum* of the Romans—*Caer Luel* of the Britons—the modern Carlisle, with fifteen miles of country around it, was granted to St. Cuthbert and his successors by King Egfrid in A.D. 685, and was said to have been "desert" for more than two centuries, when visited by William the Red in 1092. Walter, a wealthy Norman priest, was then made governor, and began to build a church in his new jurisdiction. Henry I. completed the edifice; and when, in 1133, the see of Carlisle was founded, Adelulf became the first bishop, and the Church of St. Mary his cathedral—the only cathedral in Christendom with an episcopal chapter of Augustinian monks. Under Henry VIII. the dedication of the church was changed from the Blessed Virgin Mary to the Holy and Undivided Trinity.

Much uncertainty attaches to the dates of erection and alteration of the several architectural portions. The south transept, piers of central tower, and the remaining part of the nave—now the parish church of St. Mary, and carefully walled off from the cathedral—are of Norman architecture (1092–1130). Colonel Leslie and the Scottish Parliamentary soldiers are charged with the destruction of the missing part of the nave, and of the conventual buildings, in 1645 or 1646. The walls and windows of choir aisles, and St. Catharine's chapel, are Early English (1210–1260); portions of the main arcade of choir, of the Early Decorated (Geometrical, 1292); upper part of choir and east end of roof, Late Decorated (Curvilinear, 1353–1395); and the upper part of the tower, Perpendicular (1400–1419). Fire and military destructiveness repeatedly spent their force upon this building, and necessitated the extensive and costly restorations of 1853–1857.

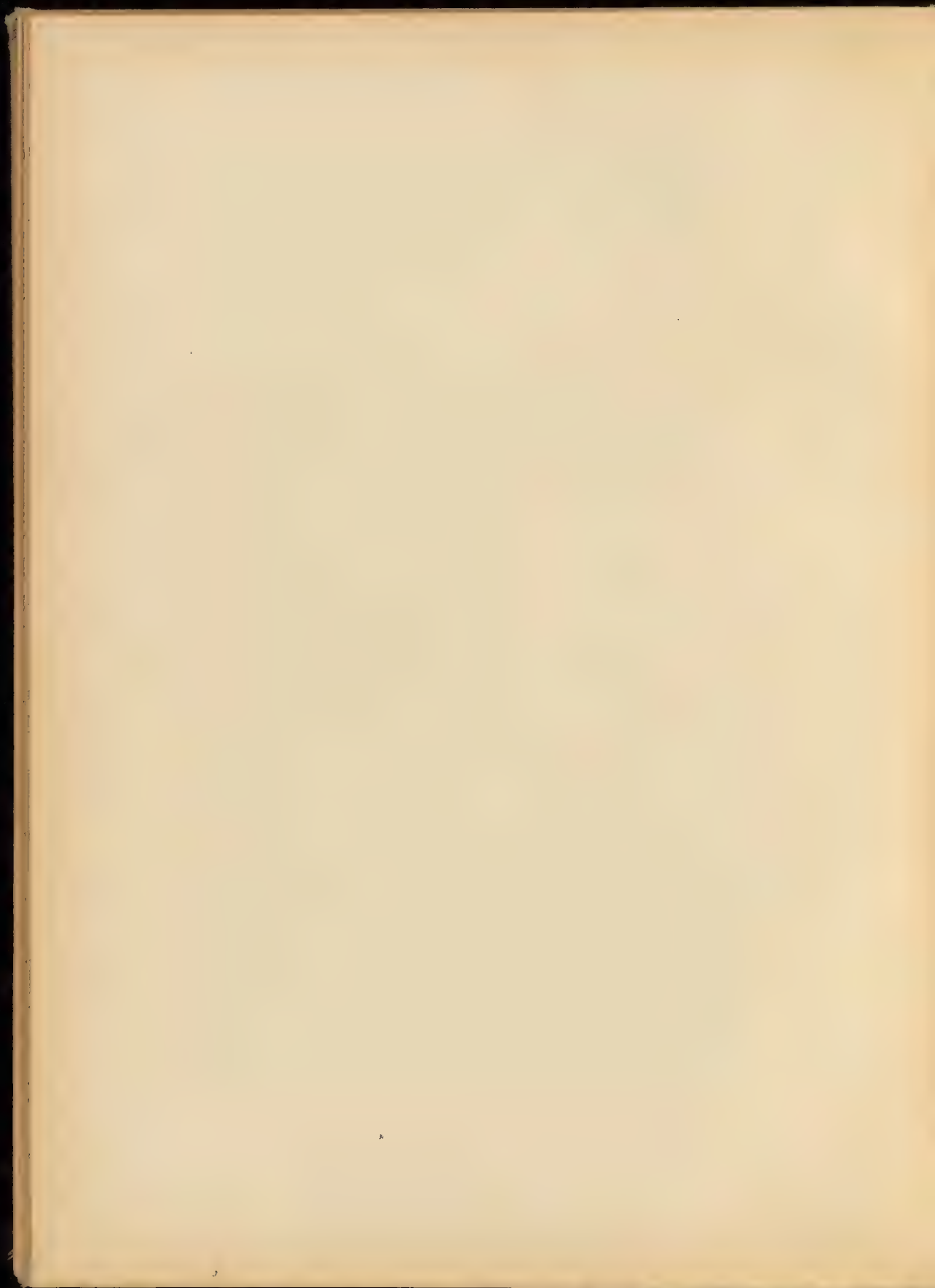
While every part of Carlisle Cathedral is interesting, the Flamboyant, or Late Decorated, work is its especial distinction. The Norman work in the old nave (St. Mary's church) is plain and massive. The choir is not inferior in any respect to one of its Decorated contemporaries. The warm red of the sandstone, blue of the roof sprinkled with golden stars, hues of the stained glass, and dark oak of the stalls, impart an impression of rich and unusual coloring. The east window, perhaps the most beautiful in the world, fills the east end. It has more divisions (nine in all) than any other Decorated window in existence. The upper portion exhibits "the most beautiful design for window tracery"—composed of eighty-six pieces, struck from two hundred and sixty-three centres—"in the world. All the parts are in such just harmony one to the other—the whole is so constructively appropriate, and at the same time so ar-



Carlisle C



Cathedral.



tistically elegant—that it stands quite alone, even among the windows of its own age.* Its construction is assigned to the episcopate of Bishop Appleby (1363–1395). The stained glass of the transcendently graceful tracery dates from the reign of Richard II. Seen from the outside of the cathedral, the east window is equally artistic and beautiful.

Among many noteworthy objects in the interior is a stone inscribed with Norse runes as follows: "*Tolfihn ygrita thasi rynn a thisi stain*:" "Tolfihn wrote these runes on this stone;" two very remarkable sepulchral recesses with arches enriched by a sort of unique chevron moulding; the small mural brass of Bishop Robinson (1598–1616); the biographical paintings at the back of the stalls; the tomb of Prior Senhouse, on which certain rents were paid; and that of Archdeacon Paley, who wrote "*Horæ Paulinæ*" and "*The Evidences of Christianity*" at Carlisle.

"The dimensions of the church internally are 211 ft.—formerly 321 ft.; nave, 39 (originally 96) by 64 by 53; transept, 114 by 28 by 52; eastern arm, 138 by 72 by 72; tower, 35 by 35 by 130 ft."†

Many of the successors of Bishop Adelulf, like William Maucclerc, Treasurer of England (1224–1246), Silvester of Everdon, Chancellor of England (1247–1254), Thomas Appleby, Warden of the Marches (1363–1395), Thomas Merkes, the conspirator against Henry IV. (1397–1399), Marmaduke Lumley, Treasurer of England (1430–1450), and the "very plyable" Owen Oglethorpe (1557–1559), who crowned Queen Elizabeth, were ecclesiastical politicians, and frequently State officials. James Ussher (1642–1656), the great and learned Archbishop of Armagh, held the see *in commendam* from Charles I., but never saw it. William Nicholson (1702–1718) was a learned antiquarian; and so was Charles Lyttelton (1762–1768). The remainder possessed the characteristics ascribed to John Douglas (1787–1791) by Goldsmith in his "*Retaliation*:"

"And Douglas is pudding, substantial and plain."

Bishop: The Right Rev. Harvey Goodwin, D.D. Salary, £4500. Dean and Chapter: The Very Rev. W. G. Henderson, D.D., and four Canons Residentiary.

* Fergusson's "History of Architecture."

† Walcott's "English Minsters," vol. i., p. 206.

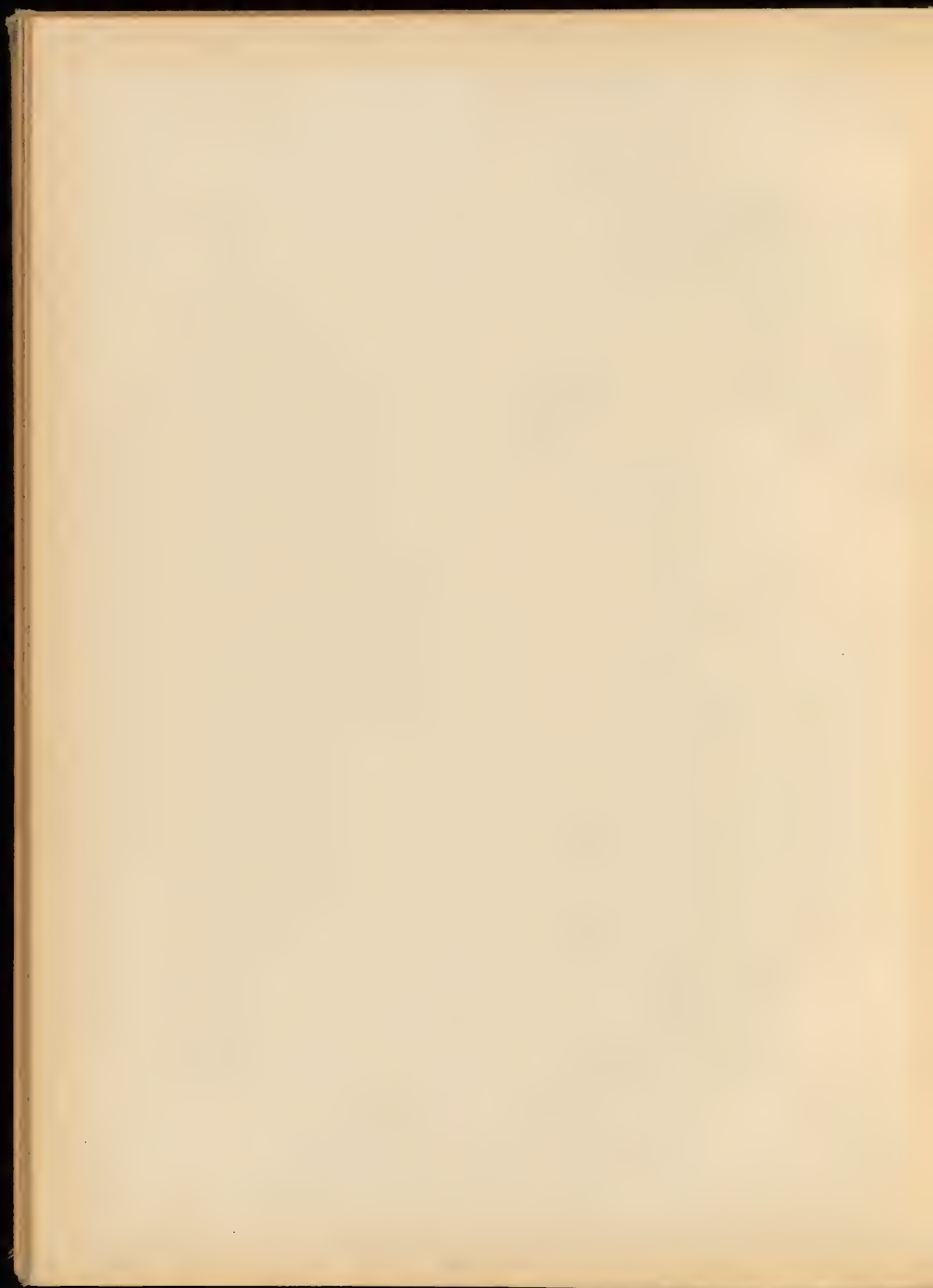
BRISTOL CATHEDRAL.

THE principal historical documents containing the records of the cathedral church of St. Augustine (Holy Trinity) at Bristol were destroyed in the political riots of 1831. Enough, however, remain to show that a monastery, of which the church became the cathedral, was founded about 1142 for Augustinian canons by Robert Fitzhardinge, afterwards Lord of Berkeley, on the spot traditionally said to have been that on which stood Augustine's oak, under which the founder of the English Church met the British Christians in solemn conference. This monastery received the dignity of a mitred abbey under the rule of John Snow (1332-1341). Surrendered to the Crown in 1538, its church was made the cathedral of the new diocese created by Henry VIII. in 1542, and its buildings were assigned as residences to the bishop, dean, and chapter of canons.

Fitzhardinge's church "contained a nave with north and south aisles, a central tower with north and south transepts, a presbytery with north and south aisles, and a *via processionum*." Abbot Edmund Knowle (1306-1332) replaced the Norman by the present choir; John Snow probably added the chapels on the south side of it, and the Decorated work of the transepts; Newland (1481-1515) built the Perpendicular central tower, and added the groined roof to the north transept; Elliot (1515-1526) completed the vaulting of the south transept. The present nave is modern (1867-1878), the Norman nave and aisles probably having been removed with the intention of rebuilding by Abbot Elliot. The new nave is Decorated, and flanked by two western towers; has very lofty arches, but no triforium or clere-story. "The groined roof is enriched with bosses of foliage." The aisle windows also are very lofty, with tracery in the heads of each division. The architect, G. S. Street, has repeated in the vaulting of the aisles the very unusual construction of those in the choir. Thus the Norman, Transition Norman, Early English (Lady-chapel and portions of north transept), Decorated, and Perpendicular styles meet in this venerable building. The Norman and Decorated portions are of unusual value and interest. The latter present many features which "partake very much more of the nature of what we may call German than English Gothic of that period." The most striking points of this cathedral are the very peculiar vaulting of the choir aisles, and the richly decorated monumental recesses, with peculiar arch-headings, in the work of Abbot Knowle. The choir and its aisles are of the same height. To effect this "a transom, as we must call it, has been thrown across the aisles from the outer walls to the capitals of the choir pillars. These are supported



Bristol Cathedral.



on arches springing from attached shafts on each side of the aisle, and in the spandrels formed by these are lesser arches, so that the transom is supported by the points of three arches. From the centre of the transom springs a vaulting shaft which carries the groining of the roof. A horizontal buttress is thus obtained, which receives the thrust of the groining of the choir, and carries it across the aisle to the external buttress."* This singular arrangement belongs to the art of carpentry rather than to that of masonry. Red sandstone and yellowish magnesian limestone are the principal materials of the structure. Since 1861 an extensive series of restorations under local architects has been carried on, and when fully completed will have made the impressive Norman gate-way of the College Green a fitting approach to the western portal.

It is very difficult to ascertain from writers the precise dimensions of the church. Probably, the length is 300 ft.; nave, 100 by 70 by 52; transept, 118 by 29 by 55; eastern arm, 90 by 72 by 55; Lady-chapel, 39 by 28 by 52; central tower, 34 by 34 by 100; chapter-house, 42 by 25 by 26; cloisters, 90 by 8 by 14 ft.

Entering the cathedral through a debased door-way at the north end of the transept, the evidences of Norman, Early English, and Decorated work present themselves. It is disfigured by monuments, most of which are of the worst style and period. Jane and Anna Maria Porter, the novelists, Cowper's Lady Hesketh, and Bishop Butler (died 1752) are among those commemorated. Looking towards the western end of the nave, Street's rose-window over the portal is seen to represent in its inner lights the heavenly hosts adoring our Lord in glory, while the outer circle depicts the industries of Bristol which contributed to the building of this nave for the glory of God. A good modern stone screen, with double arcade of pointed arches, extends between the eastern piers of the tower, and thus renders the whole choir available for the congregation. "The lofty pointed arches between the piers are very pure and fine; the archivolt (or group of soffit mouldings) spring from the ground, and run round the arches continuously without any capitals."† "The pavement is of black and white marble lozenges." Some of the ancient misereres are amusingly satirical. On one is a fox preaching to geese, and on another a tilt with brooms between a man and a woman—one of the combatants being mounted on a pig, and the other on what seems to be a turkey-cock. After removing the whitewash from the walls of the chancel, or *sacrarium*, paintings of angels with golden nimbi again became visible. The pure Decorated east window, filling the whole of the end above the reredos, is of singular beauty in tracery and design—the glass dating from about the year 1320. The monuments of the Berkeleys, patrons of the abbey, also attract attention. The Lady-chapel (1196–1215) contains grotesque and spirited sculpture, greatly resembling that in Wells Cathedral. The Transition Norman chapter-house is largely enriched with zigzag and cable mouldings, lattice and other ornamentation, and was always reserved for the interment of distinguished persons. One very remarkable piece

* King's "Hand-book to the Cathedrals of England," Western Division, p. 252.

† Ibid., p. 245.

of ancient Norman sculpture on the covering slab of a coffin represents our Lord's descent into hell.

Of the bishops of Bristol, Paul Bush (1542–1554) consented to be deprived of his see by Queen Mary rather than resign his beloved wife Edith; handsome Richard Fletcher (1589–1593), suspended from episcopal functions by Queen Elizabeth for contracting a second marriage, sought “to lose his sorrow in a mist of smook, died of the immoderate taking thereof, June 15, 1596,” and thus fell a victim to tobacco, then but recently introduced. Thomas Westfield (1642–1644) was “one of the most devout and powerful preachers in the kingdom,” but was ejected by Parliament; Jonathan Trelawney (1685–1689) was one of the seven bishops imprisoned by James II.; John Hall (1691–1710) was a decided Puritan of eminent piety, and a gifted catechist; Joseph Butler (1738–1750), author of the immortal text-book, “Analogy of Religion,” was a profoundly original thinker who, in 1747, declined the primacy on the ground, as reported by his family, that it was “too late for him to try to support a falling Church.” Under Robert Gray (1827–1834) the palace was destroyed, and the chapter library, with all the cathedral records, burned. Joseph Allen (1834–1836) was the last bishop. On his translation to Ely the diocese of Bristol—which has always been one of the poorest in England—was united to that of Gloucester.

Bishop: The Right Rev. Charles John Ellicott, D.D. Salary, £5000. Dean and Chapter: The Very Rev. H. D. Maurice Spence, and four Canons Residentiary.

OXFORD CATHEDRAL.

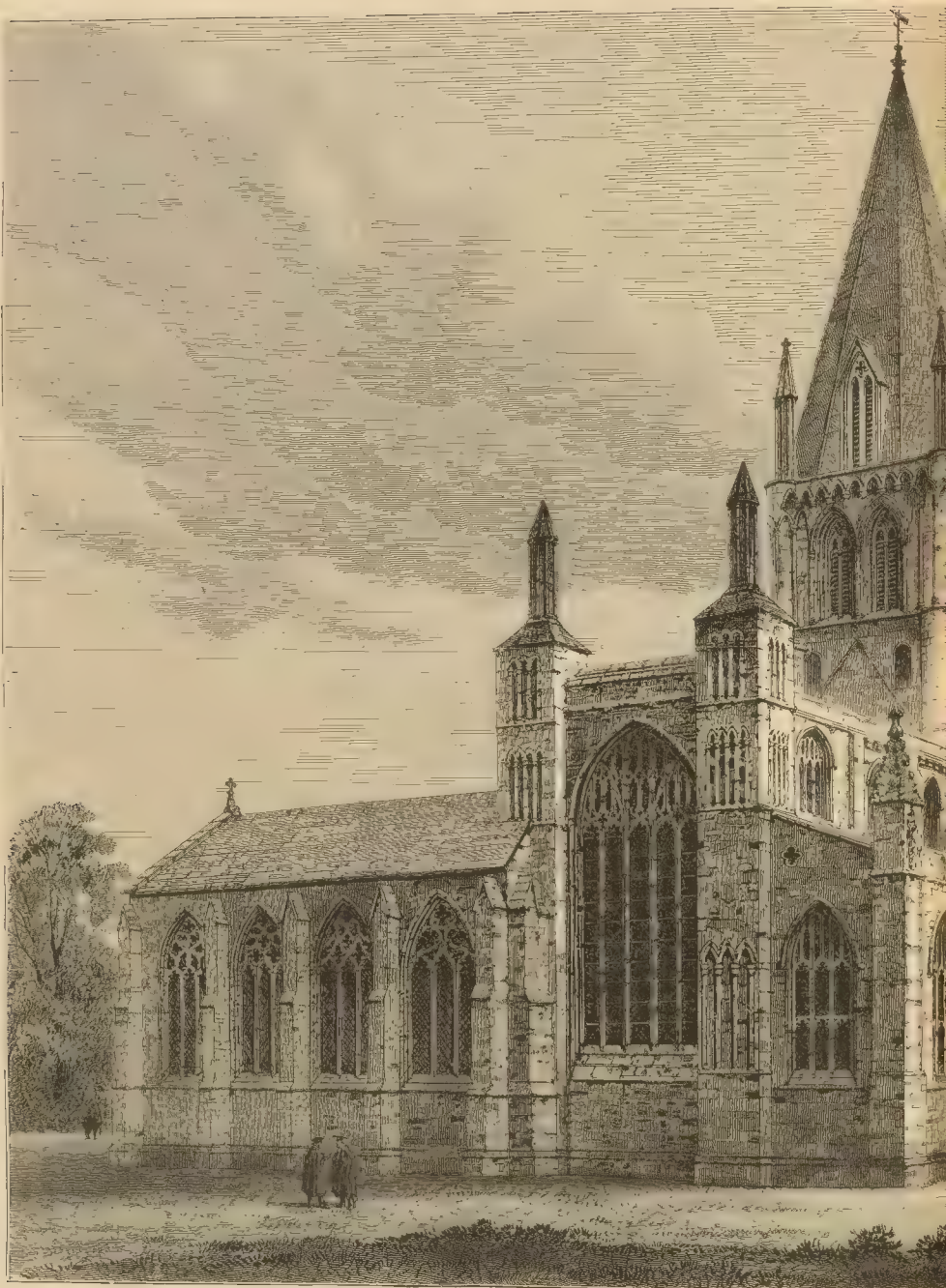
THE cathedral church of Christ at Oxford was originally the church of St. Frideswide's priory, which was surrendered to Cardinal Wolsey in 1522. The ground-plan of the existing edifice is exceedingly irregular, and presents many startling deviations from the Norman cruciform ideal. But, as first completed, it "was a singularly uniform and homogeneous design—that in which a double equilateral triangle of the whole internal length gives by its common base the internal length of the transept." Nave, choir, central tower, and transepts are Late Norman. The Lady-chapel (*circa* 1250) and the contiguous Latin chapel (1300–1350), with other portions of this smallest of English cathedrals, are of subsequent styles, including the Perpendicular. It illustrates, in some respects, the most important of all the mediæval phases of architecture, "being the transition between two of the most marked styles which architecture has ever assumed." Sir George Gilbert Scott further says that it represents "the juncture of a double transformation in architectural art,—the earnest strivings of a period of revived civilization for a high and refined form of art in building,—taking the direction of perfecting and elevating the existing round-arched style—accompanied, almost unconsciously, and evidently without an idea of its ultimate consequences, by the introduction here and there of another form of the arch." "Every detail bears witness to the most careful study; the profile of every moulding shews refined and subtle art. The foliated ornament assumes a noble character, evidently evincing a study of the ancient Greek, which was effected through a Byzantine medium; . . . while the workmanship, even to the tooling of the stone, is often so beautiful that our modern masons find it impossible to imitate it;"* The mode of dealing with the side arcades is one of the most remarkable features in the design of the church. "The small scale of the building would, in the natural course of things, render the pillars and arcades low and of stumpy proportions. This has been obviated by the ingenious expedient of dividing the pillars and arches, as it were, into two halves in their thickness, the half facing the aisle retaining its natural height and proportions, but that facing the central space being so raised as to embrace the triforium stage, the openings of which appear between the two ranges of arches—the clere-story ranging above." The same design is apparent in the abbey church at Romsey, the choir of Jedburgh, and on a far more magnificent scale, and with pointed arches, at Glastonbury.

* Murray's "Hand-book to the Cathedrals of England," Eastern Division, p. 47.

St. Frideswide, or Fritheswyth, the site of whose priory is now occupied by the college and cathedral of Christ Church, is traditionally reported to have been born of noble parents at Oxford early in the eighth century, to have refused the hand of Algar, King of Mercia, and, in common with twelve of her companions, to have devoted herself to a monastic life in a convent built for them by her father in her native town. Secular canons succeeded to the foundation, and held the church in 1015. In 1122 Guimond, or Wimond, Chaplain of Henry I., established an Augustinian community in place of the secular canons. At the request of Philip, the third prior, on February 12, 1180, the relics of St. Frideswide were "lifted up" from their grave below the tower of the new church, and translated to a new shrine above ground by Richard, Archbishop of Canterbury, in presence of a papal legate, many prelates, clergy, and laymen. On September 10, 1289, her shrine was removed to a new and most costly receptacle in the Lady-chapel. What is now known as the shrine of St. Frideswide is held by Professor Willis and other competent authorities to have been the watching-chamber which adjoined the shrine for the protection of the gold and jewels enriching it. Popularly called "The Lady," the saint was regarded as the patroness of Oxford, and as the unrelenting antagonist of kings. To unmonastic women she was more lenient. Cardinal Pole flung the remains of Peter Martyr's wife from their cathedral tomb into the deanery dunghill. Queen Elizabeth caused them to be reinterred in the sepulchre of St. Frideswide. "The married nun and the virgin saint were buried together, and the dust of the two still remains under the pavement inextricably blended." The indignant Jesuit Sanders states that this impious epitaph was added: "*Ille jacet religio cum superstitione.*" Wolsey mutilated the church, for collegiate purposes, by shortening the nave to one-half its original length, and by lowering the roofs; Henry VIII. summarily ended his building operations, formed the diocese of Oxford in 1542, fixing the see at St. Mary's, Oseney, and in 1546,—combining a college with a cathedral,—removed the bishop's throne to the "cathedral church of Christ in Oxford."

Robert King (1542–1557), first bishop of Oseney and Oxford, was followed by Hugh Curwen (1567–1568), a "moderate Papist." Insufficient endowment of the see thereafter occasioned long vacancies. This difficulty relieved, John Bridges (1604–1618) was appointed to the episcopate. John Howson (1619–1628), the polemic; John Bancroft (1632–1641), the acquisitive builder; Henry Compton (1674–1675), the irenic; John Fell (1676–1686), the learned and literary, who recast the famous bell "Great Tom of Oxford;" and Samuel Parker (1686–1687), the servile "chameleon" churchman, are among the more prominent historic occupants of the Oxonian see.

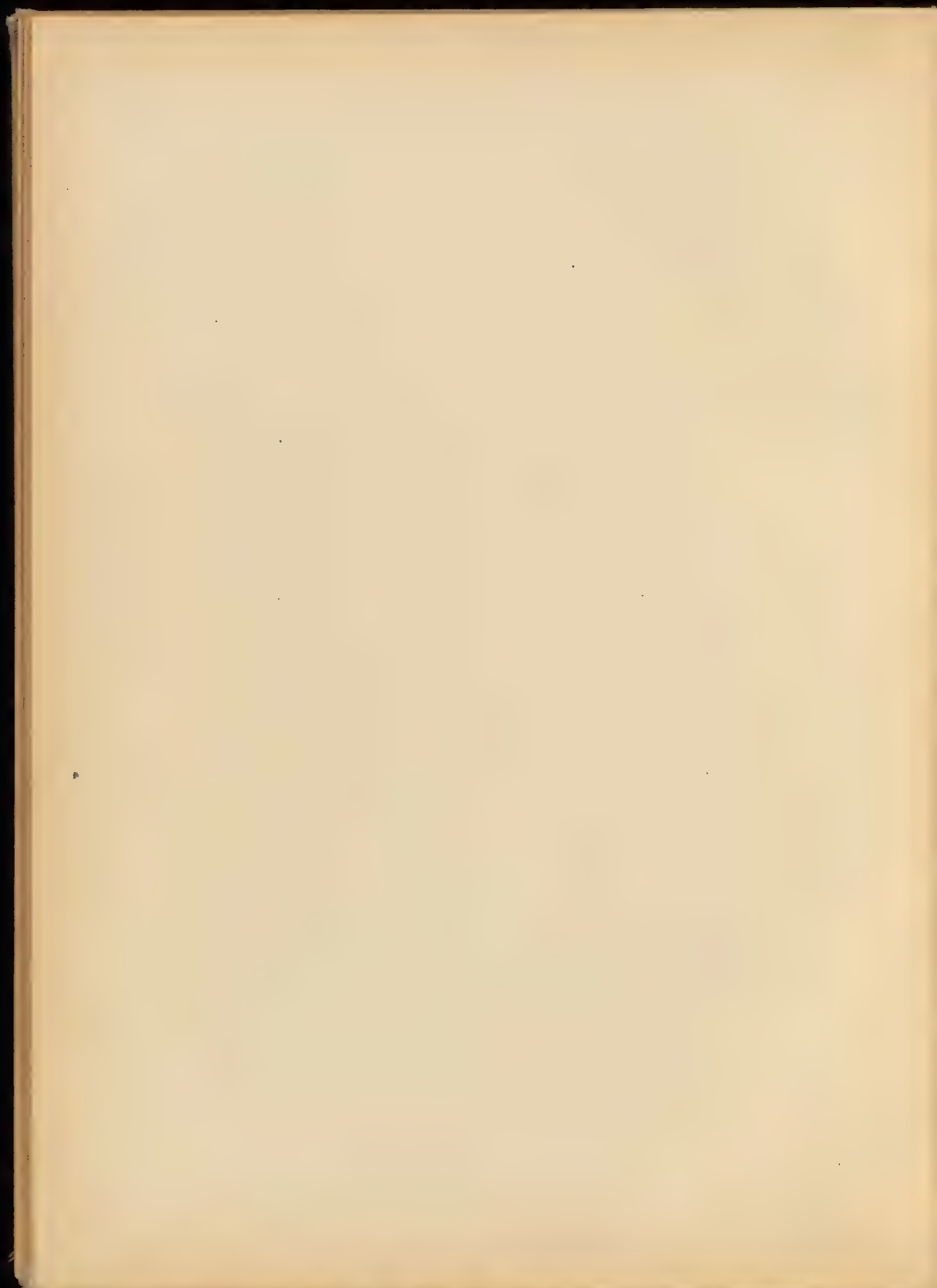
The only good view of the modern cathedral is to be had from the garden of one of the canon's houses. The church itself is entered on the west from "Tom Quad" by two panelled arches. "The massive pillars of the nave are alternately circular and octagonal. From their capitals, which are large, with square abaci, some decorated with very rich volutes and foliage, spring circular arches with well-defined mouldings." The roof is of wood, and may be of Wolsey's time. The aisles are vaulted. The Jacobean organ-screen is very ornate;



Christ Church C



athedral, Oxford.



and the grotesquely carved pulpit, with pelican surmounting the canopy, is yet more interesting. Numerous monuments crowd the nave and aisles. Among them is that of the celebrated Bishop of Cloyne. On his grave below it is inscribed Pope's line:

"To Berkeley every virtue under heaven."

Very recently, all the windows in nave aisles and transepts, with one exception, have been restored to their previous Perpendicular design. "The very fine and lofty arches of the central tower are circular towards the nave and choir, but pointed towards the transepts." In 1856 a small crypt, 7 ft. long, 7 ft. high, and 5.6 ft. wide, constructed of rude stone-work, was discovered under the eastern tower arch, and may have been the first resting-place of St. Frideswide, or the secret place which every monastery had for hiding its treasures, or for the safe-keeping of the University chest. In the choir, the gorgeous brass lectern, costly episcopal throne, and canons' stalls, attract far less admiration than the intricately magnificent groined roof whose fine vaulting, commonly attributed to Cardinal Wolsey, has remarkable lantern pendants. The original Norman fenestration of the east end has been reproduced by Sir George Gilbert Scott. "Above is a wheel window of ten radiating trefoil-headed lights." The altar of cedar stands on five steps of richly veined marble. The figures of the *eredos* are carved in rosso antico. The Early English Lady-chapel, adjoining the north choir aisle, was evidently forced into its peculiar position by the impossibility of placing it at the east end, which was in close proximity to the city wall. The monuments of Prior Guimond, or Sutton, Lady Montacute, and Robert Burton, author of the "Anatomy of Melancholy," are in this section of the cathedral. The Latin, or St. Catharine's, chapel immediately north of it, is Decorated. Its windows have very graceful flowing tracery. In the new east window, "with very heavy and strangely incongruous Venetian tracery," appears the legend of St. Frideswide in modern stained glass. Bishop King's monument in the south choir aisle is also worthy of notice. The chapter-house, divided from the transept by a barrel-vaulted slype or passage, is an excellent example of the very best Early English. "The eastern end is especially beautiful. The foliage and ornaments of the clustered shafts and capitals, as well as those introduced between the arcade and the roof, are most graceful, and deserve all possible attention." The cloister quadrangle was the scene of Cranmer's degradation. The noble and impressive spire, "if not absolutely the most ancient, is one of the earliest in England."

Walcott states that the dimensions of the cathedral, internally, are 155.6 ft. (203 when complete); nave, 52 (was 102) by 52.10 by 45.6; north transept, 120 by 38; east arm, 80 by 52.10 by 37.6; lateral north chapel, 47 by 20 by 25; chapter-house, 54 by 23.9; cloisters, 90 by 12 ft.

Bishop: The Right Rev. J. F. Mackarness, D.D. Salary, £5000. Dean and Chapter: The Very Rev. H. G. Liddell, D.D., and six Canons Residentiary.

RIPON MINSTER.

THE cathedral church of Ripon, dedicated to Sts. Peter and Wilfrid, stands on the site of an ancient basilica, erected by the latter about A.D. 664. His curious but sturdy crypt is the chief remnant of his work, and "the most perfect existing relic of the first age of Christianity in Yorkshire." Portions of the chapter-house are Norman (1070-1100). The transepts, three bays on the north side of the choir, and portions of the nave piers next the west and central towers, are of Transition work (1154-1181); west front and towers, vaulting, and circular windows of the chapter-house, are of the Early English (1215-1255); two easternmost bays (Geometrical) of the choir, of the Early Decorated (1288-1300); south and east sides of central tower, choir-screen, and the unusually light and wide nave, of the Perpendicular, or Tudor, form of the Pointed style of architecture.

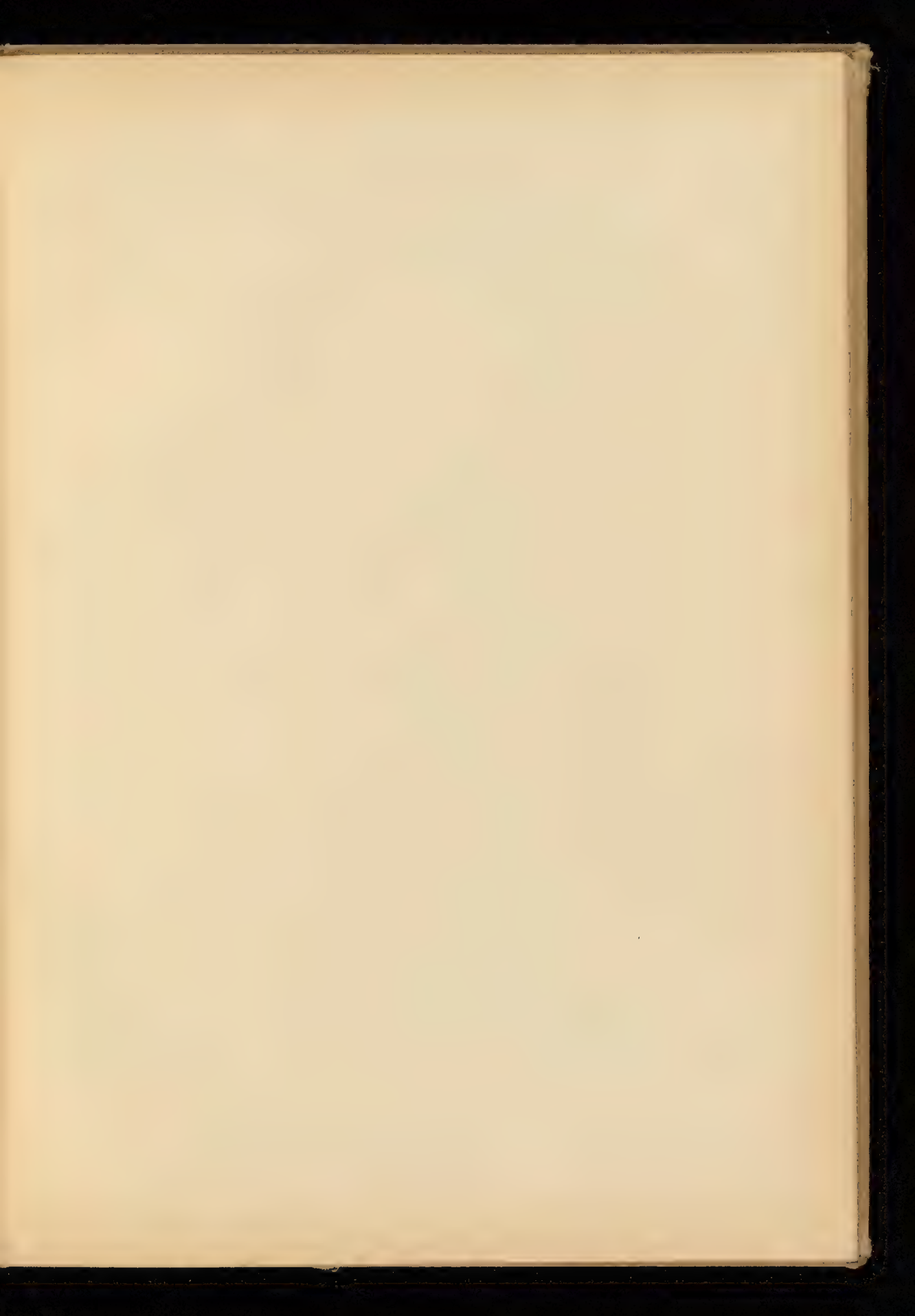
The west front (Archbishop Gray's) is a singularly pure example of Early English. In the nave "very graceful pillars support a lofty clere-story." In the arches supporting the central tower is a strange admixture of Romanesque and Perpendicular. The Lady-chapel is a "Decorated upper story, known as the *Lady Loft*, added to the chapter-house."* The shrine of St. Wilfrid was locally more attractive, and that of the Virgin was forced into a subordinate position. The choir-screen is a mass of rich tabernacle work (Perpendicular, 1459). In the choir itself much of the ancient wood-work, especially the finials and subsellia of the stalls, is especially fine. The richly foliated windows at the east end are very fine examples of the Early Decorated.

"The dimensions of the cathedral are, internally, 275 ft.; nave, 134 by 87 by 88.6; transept, 132 by 36 by 88; eastern arm, 99.6 by 66.8 by 79; chapter-house (34.8 by 18.8) and sacristy (28 by 18.8), 62 by 28 by 18.8; west towers, 30 by 30 by 110; central, or Wilfrid's, tower, 33.6 by 32.5 by 110 ft."†

The north wall of the tower overhanging to an almost startling extent, the niche in St. Wilfrid's crypt, called the "needle," through which if a woman could not pass in the ordeal for jealousy, "she was pricked in her reputation," and the cunningly contrived place of concealment, or perhaps of punishment, entered by a trap-door through the roof in the pinnacle of the south-east buttress, are great curiosities. Of the monuments, the one bearing the figure of a

* "Essays on Cathedrals," edited by Dean Howson, p. 339.

† Walcott's "English Minsters," vol. i., pp. 213, 214.

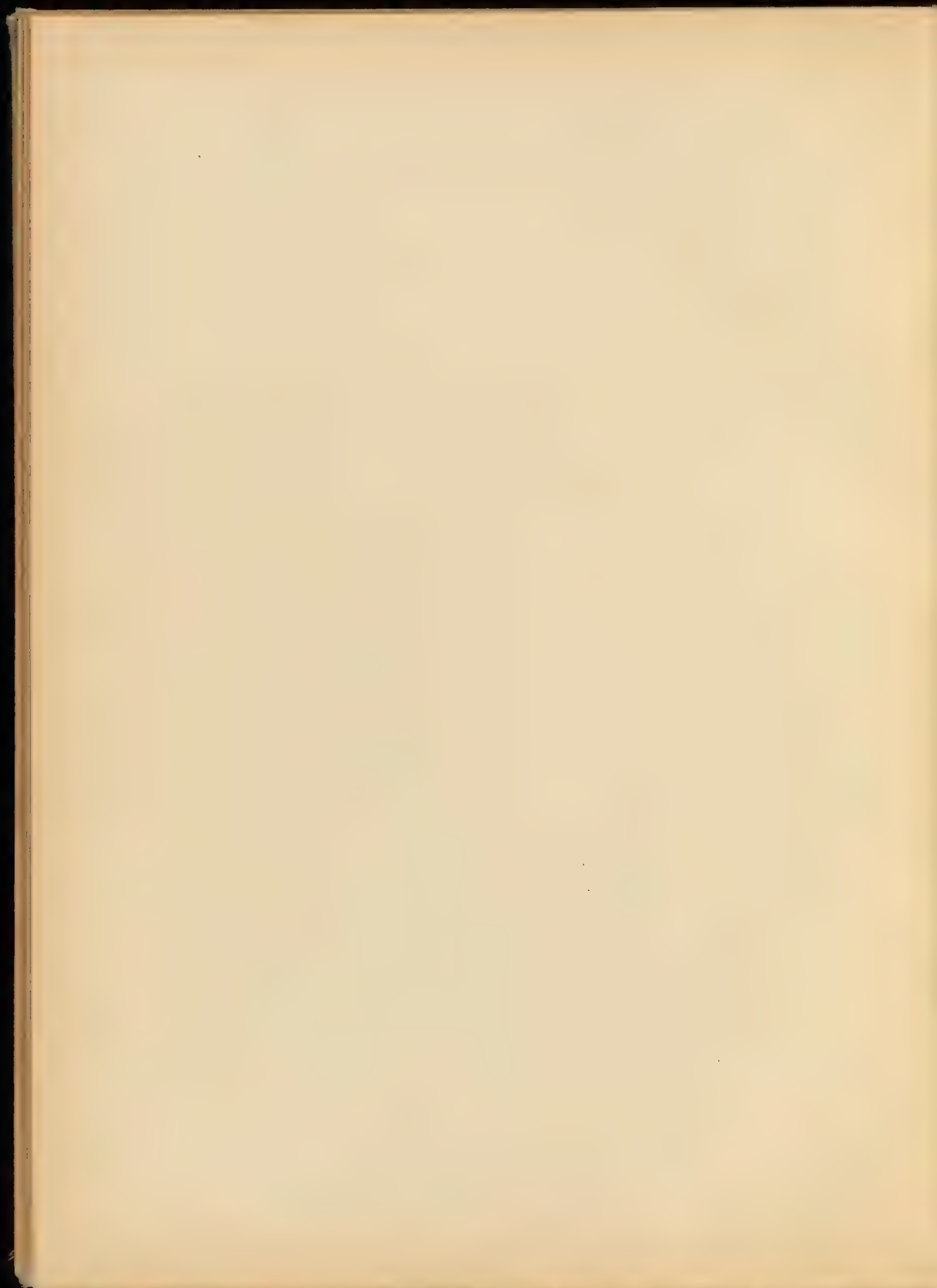




Ripon A



Winster.



lion, over the tomb of a traditional Irish prince; that of Hugh Ripley, the last "Wakeman"—so called from his rule of the "wake," or watch—and first Mayor of Ripon (died 1637); and that of William Weddell of Newby, are of principal interest.

Bede relates that Scottish monks from Melrose founded the monastery at Ripon, and that on their departure after the Council of Whitby, in 604, it was given by King Alchfrid to Wilfrid, the great champion of Rome, who served as Bishop of Northumbria from 669 to 678. He rebuilt the church on the basilican plan, and subsequently he or Eadhed, his successor, erected a second edifice on the site of the existing cathedral. Among his monks was Willebrord, the apostle of Friesland. Eadhed (678-680) had no successor for more than ten centuries. His cathedral was burned, probably by King Eadred, in 948. Odo, Archbishop of Canterbury, is said to have replaced it. Some portion of his work was incorporated with the present building by Roger de Pont l'Evêque, Archbishop of York (1154-1181). In 1604 James I. erected the edifice into a collegiate church. Not until 1836 was the see restored in consequence of the report of the Ecclesiastical Commissioners. Beginning in 1862, Sir Gilbert Scott skilfully restored the cathedral, "with the strictest preservation of every antique fragment."*. Bishops Charles Thomas Longley (1836-1856) and Robert Bickersteth were followed by the present incumbent, The Right Rev. William Boyd Carpenter, D.D. Salary, £4500. Dean and Chapter: The Very Rev. W. R. Fremantle, D.D., and four Canons Residentiary.

* King's "Hand-book to the Cathedrals of England," Northern Division, Part I., p. 149.

MANCHESTER CATHEDRAL.

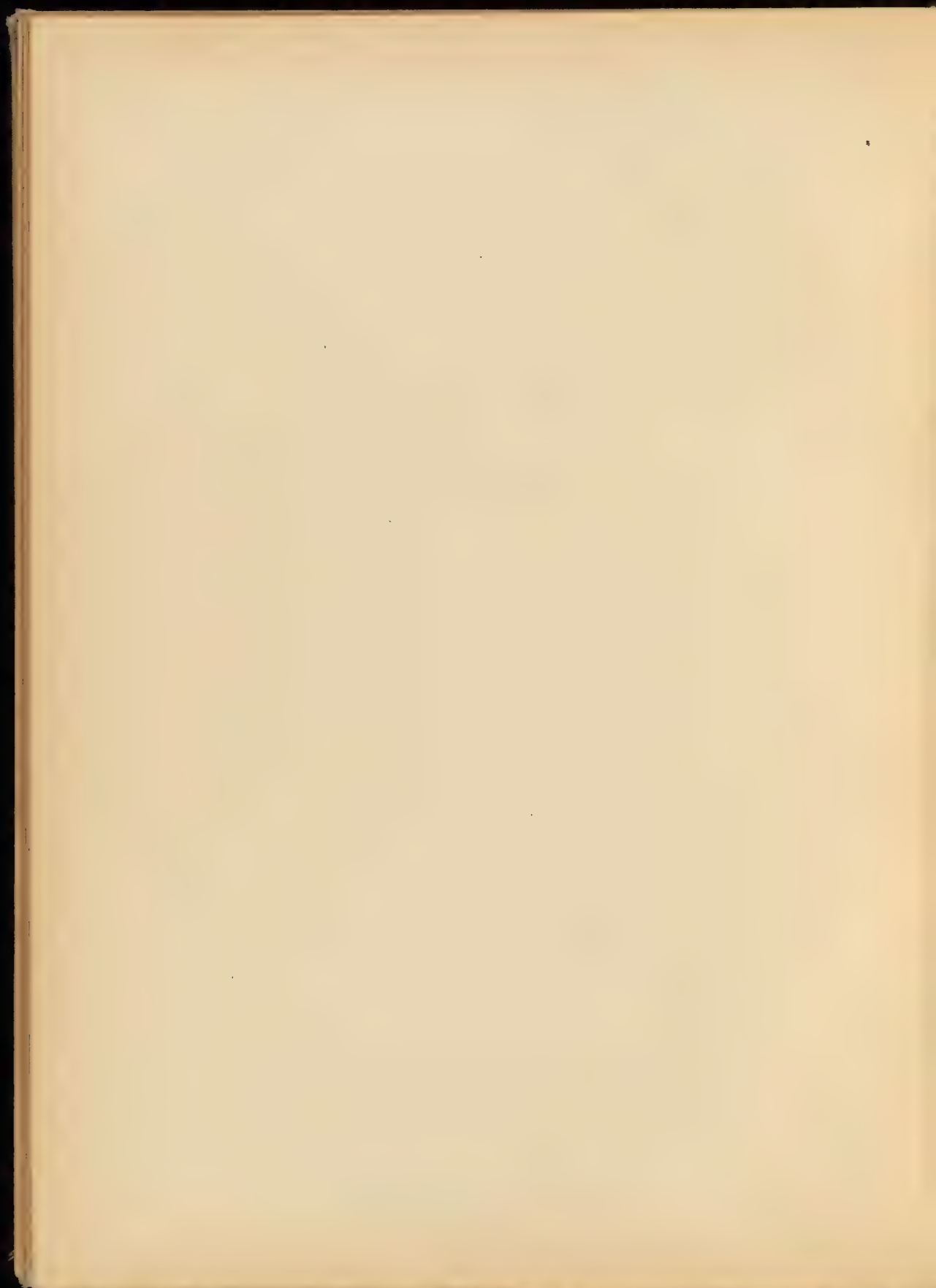
THE parish church of Manchester was made collegiate in 1422 by royal license, at the instance of its rector, Thomas West, Lord De la Warre, who endowed it. The college consisted of one warden, eight fellows, four clerks, and six choristers, who, when the church was elevated to cathedral dignity in 1848, became dean, canons, and minor canons of the new chapter. The diocese embraces most of the county of Lancaster. On the dissolution of the college, in 1547, its lands passed to the Stanleys. Philip and Mary re-established the institution, and restored most of its former property. By the charter of Elizabeth, in 1578, its name was changed from the "College of the Blessed Virgin" to "Christ's College." Dissolved again by Parliament in the Civil War, it was again restored in 1660. In dimensions the cathedral has a length of 215 and a width of 112 feet. Erected prior to the year 1400, its original plan consisted of nave and choir of equal length, with side aisles and western tower, but no transept. Chapels were afterwards founded and added so as to form double aisles to the nave and choir, with the exception of part of the south side. The Lady-chapel was at the east. The result is a somewhat unusual ground-plan. Since 1848 the cathedral has been largely restored and some portions of it rebuilt. Brown sandstone constitutes its principal material, and millstone grit its outside facing. Its wholly Perpendicular architecture is rich and stately, befitting a fine parish church dedicated to the "Blessed Virgin, St. George, and St. Denys," but it has none of the features which ought to characterize the cathedral of a great see.

The "lofty choir arch, and the unusual intricacy produced by the double aisles," are most remarkable on entering the building. Wider than any other church in England, excepting St. Helen's, Abingdon, this fact is "not unpleasantly noticeable, owing to the lofty height of the nave arcades, whose clustered pillars of delicately moulded red sandstone support elaborately carved spandrels, and bold five-light clere-story windows of the Perpendicular order."* The second aisles of the nave are probably sixteenth century additions. That on the south contained the Trafford chantry, and the chapels of St. Nicholas and St. George; that on the north, the Strangeway's chantry and the chapel of St. James. The original oak screens dividing the chapels were removed in or about 1815. The octagonal font, and the Hulme and other monuments, merit notice. The choir roof is almost pure white, the piers and arches of cream-

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 233.



Manchester Cathedral.



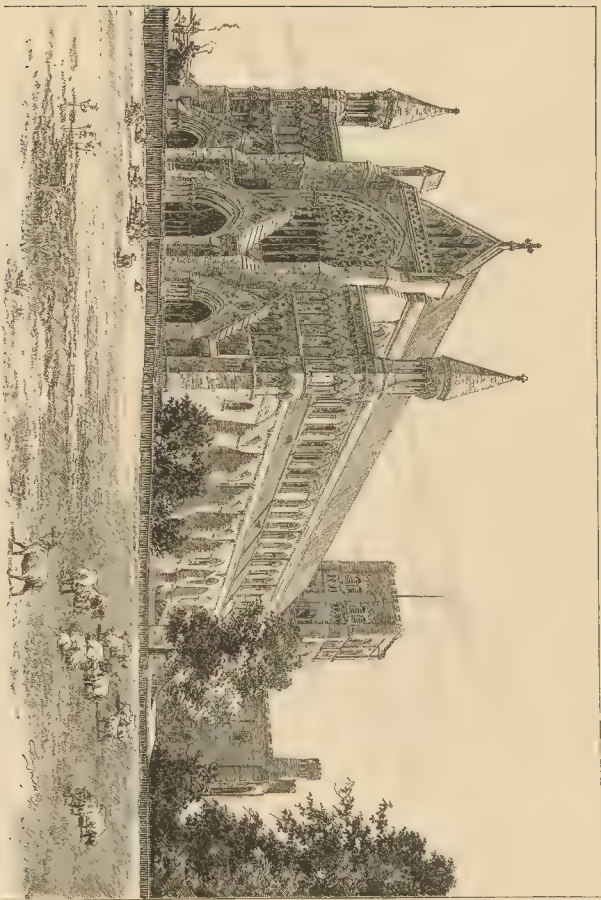
colored tint. On either side of the arch opening to the Chetham Chapel is the rebus of John Huntingdon, first warden of the college (1422-1458), who constructed the original choir. It is "a hunter with a stag and horned ram before him, and a man drawing liquor from a tun or barrel." Choir and retrochoir are six bays in length. The beautiful reredos separates the eastern bay from the actual choir, and from this bay an arch opens into the Lady-chapel, which is now called the Chetham Chapel. Above the arch is the east window. A similar arrangement exists in Hereford and Exeter Cathedrals. The fine wood-work of the stalls is of nearly the same date as that in Chester Cathedral, but is much richer. The figures of angels between the windows, and of the apes and foxes on the misereres, are unusually good. At the east end of the north choir aisle is Theed's statue of Humphrey Chetham (died 1653), founder of the Chetham Library, one of the best provincial collections in England. Neither chapter-house nor any of the numerous chapels possesses uncommon interest. The western tower, 140 feet high, is a modern erection, and has a fine effect.

Bishop: The Right Rev. James Moorhouse, D.D. Salary, £4200. Coadjutor-Bishop: The Right Rev. F. A. R. Cramer-Roberts, D.D. Dean and Chapter: The Very Rev. J. Oakley, D.D., and four Canons Residentiary.

ST. ALBAN'S CATHEDRAL.

THE Church of St. Alban, in the city bearing his name, was raised to cathedral dignity by Act of Parliament in 1874. The bishopric was constituted in 1877. St. Alban's stands on the side of the valley opposite the remains of the Roman *Verulamium*, which was the chief town of the British Cassii, and covers the spot where, under Diocletian, A.D. 305, it is believed that Alban, a Roman Christian, suffered death, and thus became the protomartyr of Britain. On the scene of the martyrdom Bede states that a church was built, and that miracles were wrought. In 793 Offa, King of Mercia, troubled in conscience for the murder of Ethelbert, King of East Anglia, determined to found a monastery in honor of St. Alban, whose canonization he procured from Pope Adrian. Thus arose the great abbey of St. Alban, the principal house of the Benedictine order in England. Around the abbey grew the town. Ealdred, the twelfth abbot, and his successor Eadmer, deliberately broke up the buildings of *Verulamium*, which were the resorts of persons of evil life and of robbers from the neighboring forests, and laid aside the materials for building a new church. This they were not able to erect. After the Conquest, kings and noble personages paid their vows at the shrine of the martyr, which was constructed of gold and silver plates enriched with jewels, and enclosed the reliquary containing his bones. The weight was such that four men were required to carry it.

St. Alban's was famous for its scriptorium, or library, established by the first Norman abbot, Paul of Caen. In the reign of King John the historical school of St. Alban's rose into celebrity. The monk Roger of Wendover began the great work known as the "*Chronica Magna*"—or "*Majora*"—"S. Albani." Matthew Paris, another monk, continued it; and after him, Thomas of Walsingham, William of Rishanger, John of Trokelowe, and others. All these chronicles have been printed, and are valuable contributions to English history. Adrian IV., the only English pope, when a young man, applied for admission to the fraternity, but was refused because of his ignorance. On the 5th of December, 1539, Richard Boreman, the last abbot, surrendered the abbey to the visitors of the Crown. After its dissolution much of the delicate work throughout the interior of the church was greatly injured, and the shrines of St. Alban and St. Amphibalus were broken up. In 1553 the main body of the edifice was granted for £400 to the mayor and burgesses for a parish church. The Lady-chapel was converted into a grammar-school, and for ages afterwards the boys amused themselves by hacking the soft stone of the beautiful arcading in the different chapels with their knives. Not until 1832 were repairs of any great magnitude



St. Alban's Cathedral.



attempted. In 1870 the great tower, heaviest in the kingdom, showed signs of insecurity, and was subsequently restored, together with the transepts, presbytery, and feretory, under the direction of Sir George Gilbert Scott. Later still, the Lady-chapel, and beautiful group of chapels surrounding it, were restored and reunited with the abbey church. The western front also was rebuilt in Decorated style, and in manner worthy of a great cathedral.

St. Alban's Cathedral, with its huge exterior length of 548 feet, long ranges of clere-story lights, and massive tower of Roman tiles, exhibits the usual medley of architectural styles. Norman, Early English, Decorated, Perpendicular, and Debased handiwork appear in it. Offa's church, standing in 1077, when the first Norman abbot, friend and kinsman of Lanfranc, came into office, was pulled down by him. Much of its material, together with that accumulated by the Saxon abbots, and what besides might be quarried from the Roman town, entered into the new building—"the vastest and sternest structure of his age," completed by Paul in eleven years. Henry I. and his queen attended the dedication in 1115.

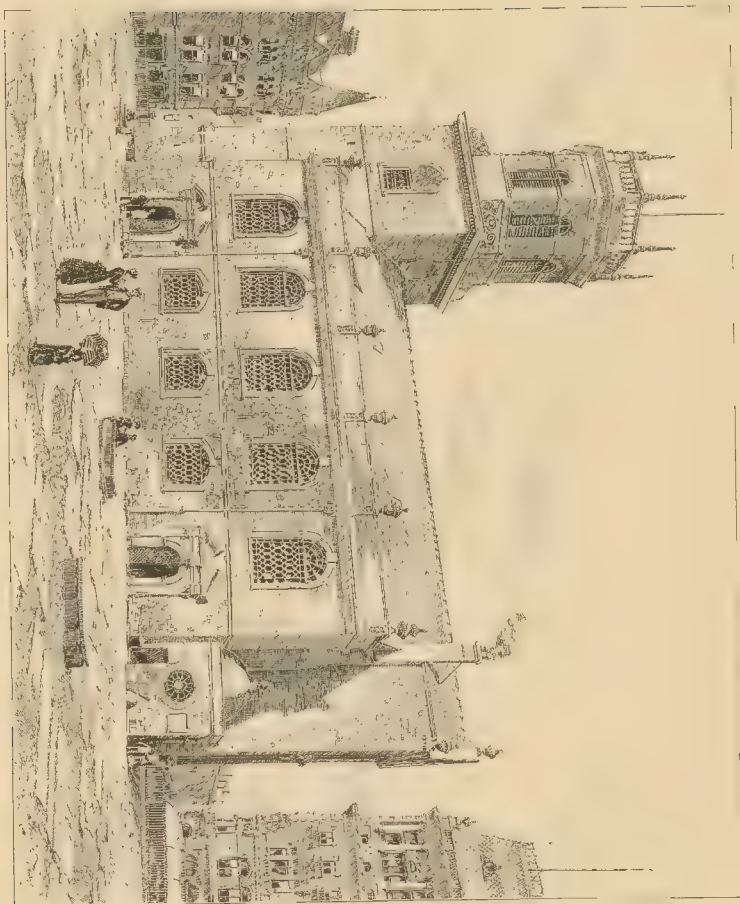
The new style of architecture introduced by the Normans, although little less rude than its predecessor, possessed the germs of a thoroughly sound artistic system, which rapidly developed into a series of embodiments the most glorious, perhaps, that man has ever seen. Immense solidity of walls, and massiveness of all structural features, are its chief characteristics, and indicate energies, resources, and enthusiasms at which the world will never cease to wonder. The ground-plan of the church was what it is now, and for the most part the church is the same from the west front to and including the central tower and transepts. They exemplify some of the earliest Norman work in the country. The square towers flanking the western front have disappeared; also the two apsidal chapels opening eastward from each transept. The entire church, inside and outside, was covered with a casing of cement prepared with gravel or sand, and resembled an architectural mountain of snow. All this has been removed, and the exterior tiles carefully trimmed. In the nave the massive piers are square-edged, and the plain arches recede in three orders. These arches, with those of the triforium and clere-story, divide the height into three nearly equal parts. Nothing can well be grander or more impressive. The four great arches of the tower are particularly striking. The Saxon balusters in the triforium of the transept are no less interesting, as being without doubt from the church of Offa. In the centre of the north transept ceiling is represented the martyrdom of St. Alban, over the place where it is said to have occurred. The ritual choir is under the lantern, extends three bays down the nave, includes the transept and part of the eastern arm, and thus has the unusual form of a Greek cross. In the vaulting the faces of the groins have patterns of scroll-work, shields bearing the arms of kings and princes, and emblems of saints.

By the time of Abbot John de Cella (1195-1214) Early English architecture had been fully developed. He undertook to rebuild the west front in the new and enriched style, but only completed—if he did complete—the three portals. The work of William de Trumpington (1215-1235) is seen in the western end of the nave. His successor, John of Hertford (1235-1260), rebuilt

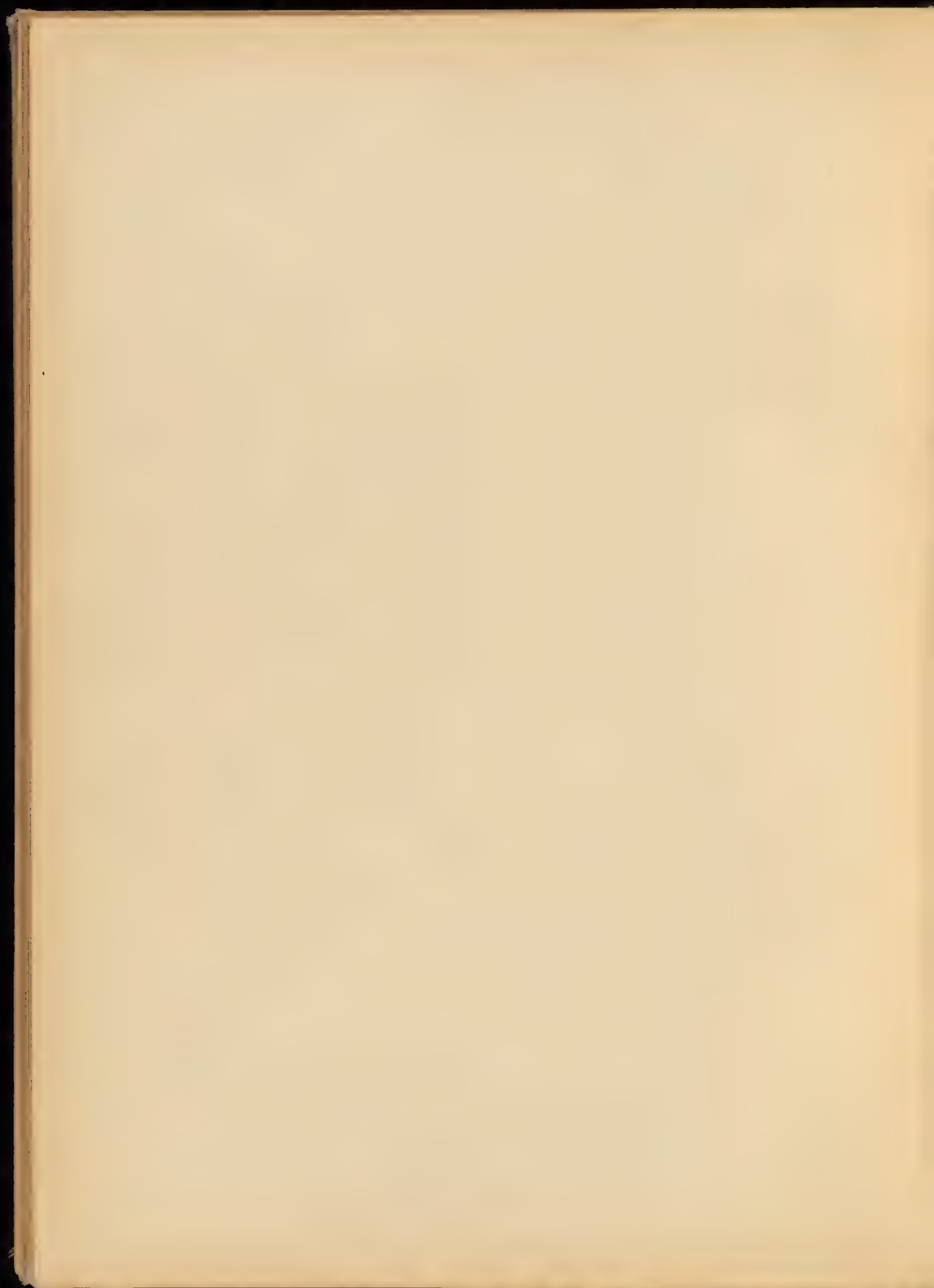
nearly the whole of the presbytery, with its aisles, removed the apse altogether, added two bays to the aisles, a central chapel beyond them, and a square-ended Lady-chapel beyond that. Sir George Gilbert Scott reported the entire work as one of exceeding beauty—"as perfect in art as anything which its age produced; indeed, its window tracery is carried to higher perfection than in any other work I know." Hugh of Eversden (1308-1326) finished the very rich and beautiful Lady-chapel, and rebuilt part of the south side of the nave. St. Cuthbert's screen, as the *pulpitum* for reading the Gospels and Epistles on certain occasions is popularly designated, dividing the choir of the monks from that portion of the church used by the people, is very fine work of the later Decorated period. John of Wheathamstead (1420-1440) unscientifically inserted the great western Perpendicular window, which is little more than a stone grating, and also the huge windows in the two ends of the transepts. The superb reredos, giving the central outline of a large cross, separating the presbytery from the retrochoir, is the work of Abbot William Wallingford (1476-1484). His chantry, on the south side of the high altar, is plainer than that of Abbot Ramryge (1492-1524), which is a mass of the most elaborate carving rising high towards the roof, on the north side. The reconstructed shrine of St. Alban occupies the centre of the retrochoir, or Saints' Chapel, is of rich Early Decorated character, and was anciently watched by a monk stationed in a richly carved oak gallery lest any one should steal therefrom the gold and jewels. East of the retrochoir is the fragmentary shrine of St. Amphibalus. South of St. Alban's shrine is the monumental chantry of Humphrey, the "Good Duke" of Gloucester, who saw his wife led in penance through the streets on a charge of witchcraft. He himself was probably murdered. For years visitors were allowed to carry away his bones as curiosities.

This venerable historic cathedral, in which some of the proudest feudal nobility of England lie buried, and into which kings have come in the triumph of victory, or in the dejection of defeat, has an internal length of about 524 ft.; length of transept about 177; width, 34; nave, 284 ft. long; width, including aisles, 77; height, 70; eastern arm, 95 by 74; Lady-chapel, 58 by 23; height of tower, 149 ft. All these figures are only approximate.

Bishop: The Right Rev. Thomas Legh Claughton, D.D. Salary, £4500. No Dean and Chapter. Bishop-Suffragan (of Colchester): The Right Rev. Alfred Blomfield, D.D.



Liverpool Cathedral.



LIVERPOOL CATHEDRAL.

THE cathedral church of St. Peter, completed and consecrated in 1704, five years after Liverpool had been made a separate and independent parish, contains the throne of its first prelate, but is surpassed in style, size, and beauty by many parochial edifices. The Rev. J. Pulliblack describes it as "a rectangular, box-like structure, with a western annexe in the form of a tower, and an eastern annexe which serves as the sacristy." Externally it presents "no features of interest. Internally the case is little better. Galleries north, west, and south—the last containing the organ—take away from whatever effect the open space might have had. The font is almost hidden away under the western gallery; and the eastern end, with oak carving of very good quality, but of altogether unchurch-like design, is partially concealed by the state *cathedra* of the bishop. The next most noticeable points of the interior are the gilded and decorated stands in which, on high civic occasions, the insignia of the mayor and corporation are brought to rest."*

Liverpool, as one of the most important of the new sees, ought to have a correspondingly large and beautiful cathedral, and one that is structurally adapted to daily services. The probability is that, if erected, it would attract immense crowds of worshippers. The present episcopal incumbent is not only master of a powerful and interesting literary style, apparent in multitudinous and widely circulated religious publications, but is also a remarkably useful preacher; yet his befitting cathedral is still in the uncertain future. Half a million sterling is needed to begin its erection. The difficulty of obtaining a suitable location is a hitherto insuperable objection. The site alone, it is computed, would cost as much as the building. Besides all this, the utilitarian Liverpool magnates hold that more churches, but not a cathedral, are wanted. The first, they say, are a necessity; the second, a luxury. Surely the maritime metropolis of the world-wide empire is able to supply them all. With steam communications connecting it with every section of the globe, and with fabulous streams of wealth flowing in and out of its portals, the Christian public spirit of its rich men should add the crowning attraction of a magnificent Early English cathedral to their populous and prosperous city.

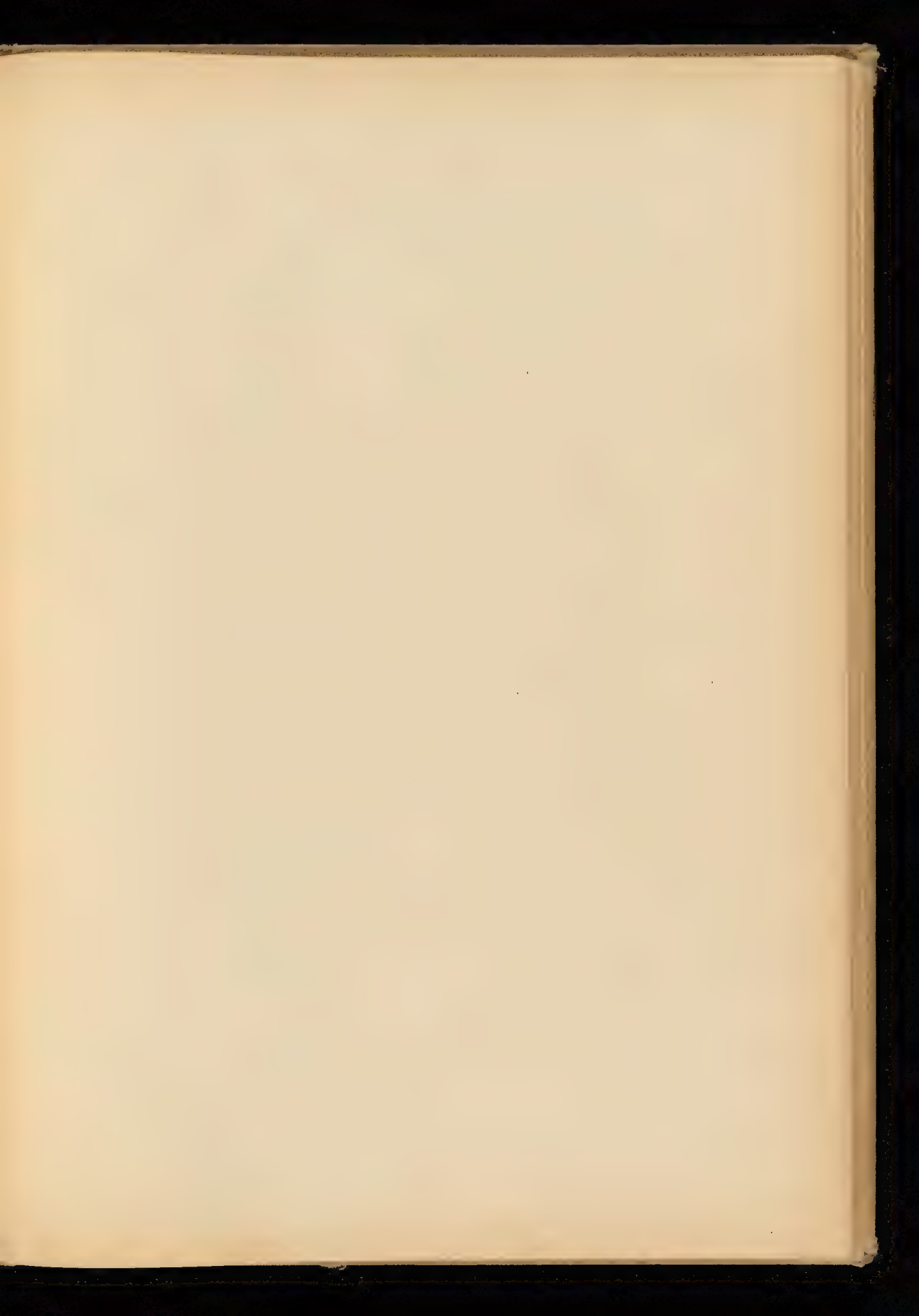
Bishop: The Right Rev. John Charles Ryle, D.D. Salary, £3500. No Dean and Chapter.

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 234.

TRURO CATHEDRAL.

SPECIAL interest attaches to the see of Truro. Early in the third century Christianity is said to have been introduced into the diocese, and to have made much progress. Nor did the Saxon invasion, as in other parts of the island, exterminate it. Perranzabulo states that "the Cornish purchased by an annual tribute from Cerdocius permission still to exercise the rights of the Christian religion." Conjecture fixes the date of the Cornish episcopate in or about A.D. 614. At that epoch, and until 927, the principality extended to the river Exe, in Devonshire. In the latter year Howel, the sovereign prince, threw off the suzerainty of Athelstan, but was defeated in battle near Exeter, and reduced to submission by the Saxon king. In 936 subjugation was complete. Athelstan in the same year nominated Conan, a native Cornish bishop, to the see in the church of St. Germans, and thenceforward Cornwall ranked as an English, not British, diocese. The see was afterwards added to that of Crediton on the death of Burthwold. Lyfing, or Living, Bishop of Crediton in 1027, and Bishop of Cornwall in 1072, was succeeded by Leofric in 1046. Four years later the two sees were united, and the church at Exeter selected for the cathedral. More than eight centuries passed before the passage of the Truro Bishopric Act in 1876 restored the old Cornish diocese, and raised the church of St. Mary in Truro to cathedral dignity. Voluntary munificence supplied moderate endowment to the new see.

Dr. Edward W. Benson, the first bishop, found his throne in a dilapidated parish church, of small architectural pretensions (three parallel alleys, panelled outer walls, rich Perpendicular style, Jacobean ceiling), and in the fitness of things demanding superior ecclesiological environment. Equal to the emergency, and loyally assisted, he soon saw J. L. Pearson, R.A., selected as the architect, and on the 20th of May, 1880, H. R. H. the Prince of Wales, who is also the Duke of Cornwall, laying two foundation-stones—one in the choir and the other in the nave—of the projected structure. Translated to the archiepiscopal see of Canterbury, Bishop Benson transferred the great work he had organized to Dr. G. H. Wilkinson, who was duly installed in office on the 15th of May, 1883. On the 3d of November, 1887, the new but uncompleted cathedral was solemnly consecrated in presence of large numbers of the clergy and of the Prince of Wales. A theological college, established in 1877, in connection with the cathedral, has ten students in hostel; missionaries are employed in parochial and cathedral ministration; a diocesan Society for the Advancement of Holy Living has upwards of fourteen hundred members, and the Diocesan Conference has reason to hope that the mother-church will be of great practical utility.

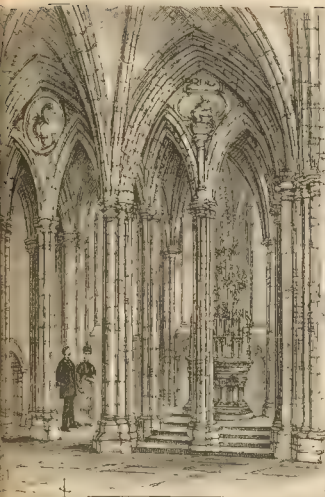




Interior of the Cathedral of Truro

Truro C

The Baptistry.

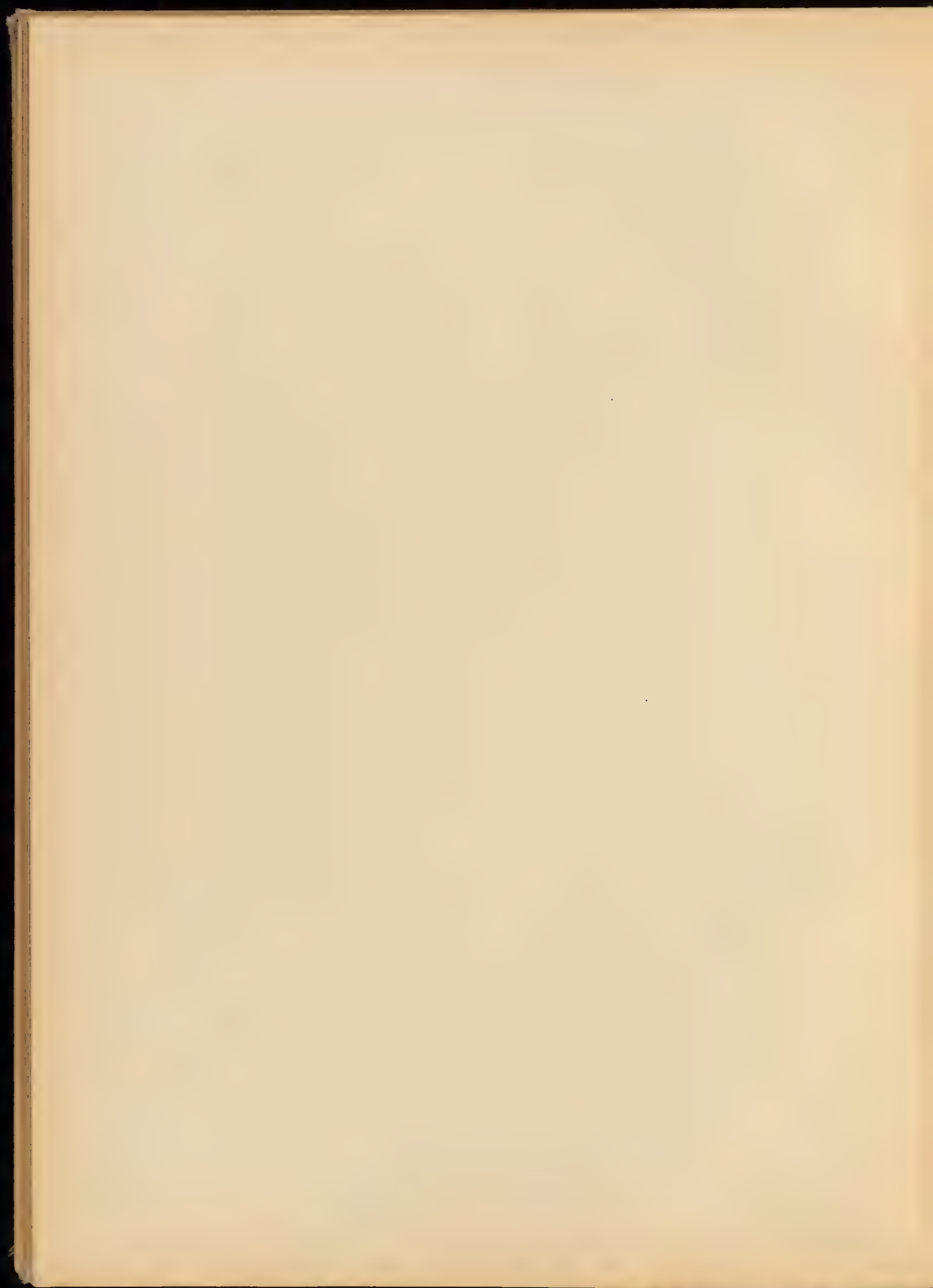


Truro from the River F.A.



South-east view of the Cathedral as it will appear when completed

athedral.



In length the new cathedral is, or is to be, 303 ft.; in width, 157; and in height of central tower from the floor of the nave, 217 ft. Fourteen hundred worshippers find accommodation within the choir and transept, and two thousand five hundred will have ample room when the elegant edifice is perfected. In style it is Early English, very striking and beautiful but simple, and without pretence of much ornamentation. "Skill is specially shewn in the interior arrangements; all had to be adapted to a limited area; and the power of producing the effect of length, height, and proportion in the choir, side aisles, and transepts, is here illustrated in great perfection."* A spacious crypt under the choir affords accommodation for vestries and singing-school, with access by staircases to the choir above—"the southern staircase entering into a narrow aisle which unites the new building to the restored aisle of the old Church of St. Mary." At the west end of this restored aisle is the temporary bell-tower. A handsome baptistery, west of the south porch of the transept, is a memorial to the saintly missionary Henry Martyn, who was a native of Truro. The southern part of the large transept is a memorial to the first episcopate of the new see, and is called Bishop Benson's transept. When the transept, north and south, has reached the apex of the choir roof, and temporary walling against the intended nave has been provided, building operations will probably cease. Following benefactors are expected to take up the unfinished work, and to give reality to the chastely beautiful and imposing nave, central and western towers crowned with spires, which as yet are only foreshadowed by the plans and drawings of the architect.

Bishop: The Right Rev. George Howard Wilkinson, D.D. Salary, £3000.
Dean and Chapter: The Bishop and four Canons Residentiary.

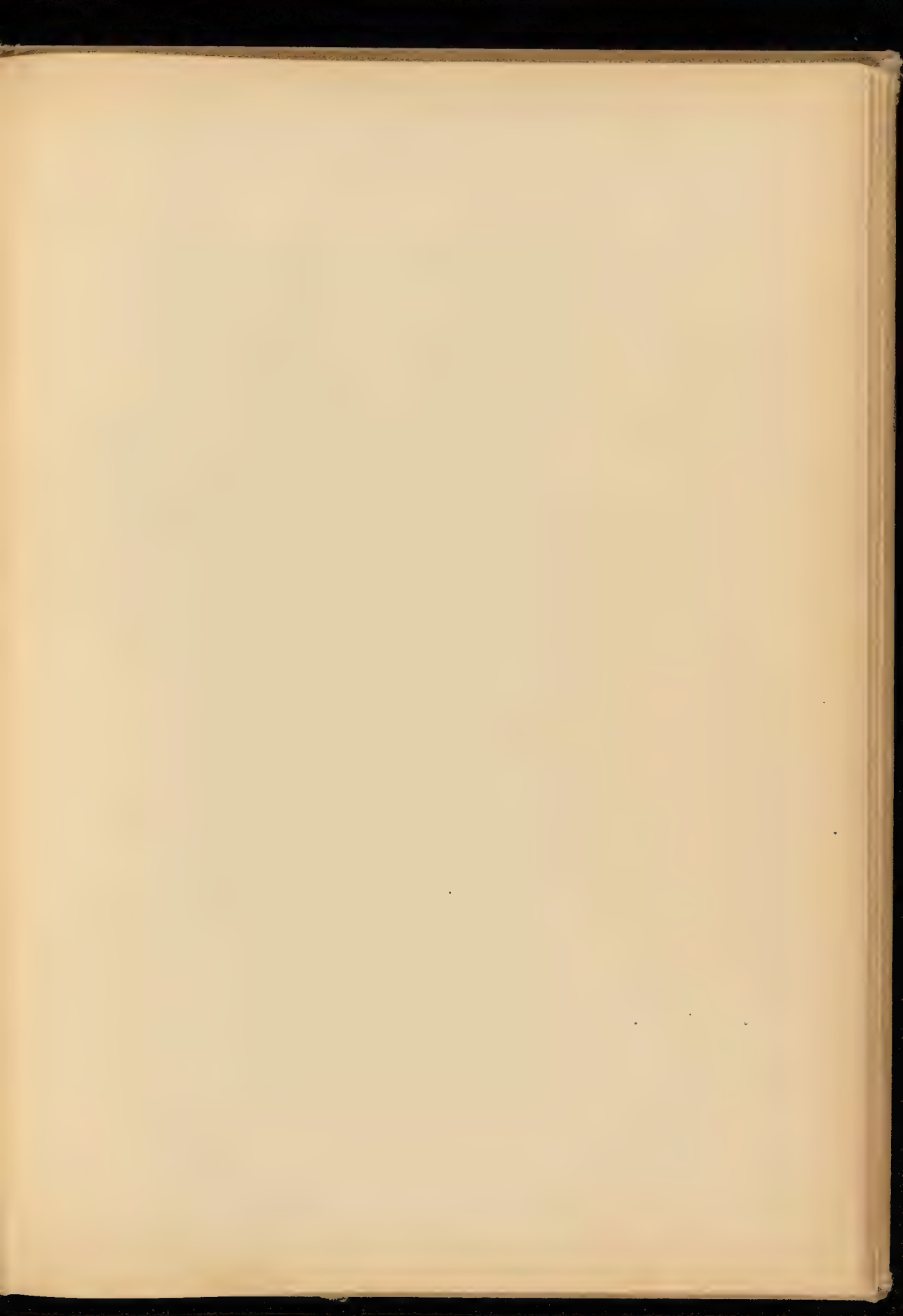
* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 288.

NEWCASTLE CATHEDRAL.

THE Church of St. Nicholas, now the cathedral of the diocese of Newcastle, founded in 1878, is the successor of a Norman building consecrated by Bishop Osmund of Salisbury in 1091. This was burned down in 1216, but soon rose in Transitional Norman style from its ashes. As was then the common practice, the choir may have been arranged first for the celebration of divine worship, leaving the eastern and western extensions to be supplied afterwards. The nave was added in 1359, and the transepts in 1368. Roger Thornton (1429) contributed the east window, and Robert Rhodes (1474), another citizen, completed the western tower, and crowned it with the spire which has ever since been the pride of the community.

While far inferior to cathedrals of ordinary type, that of Newcastle is interesting as an embodiment of social progress. Cruciform in ground-plan, with four bays in both nave and choir, and two bays in each end of the transept, its plain solidity in harmony with the stern severity of past centuries, and without the graceful adjuncts which lend such manifold charms to prouder erections, it symbolizes munificent effort to keep equal step with the needs of a rapidly growing citizenship. Strong and spacious, it was conceived in fashion that admitted of subsequent decoration. With a length of 245 feet, it is capable of seating three thousand people. Its chief architectural feature is the flying spire. From the top of the square tower, bearing the familiar English group of pinnacles, flying-buttresses rise at the four corners, and meet over the centre to support the elegant spire, tapering to an altitude of 200 feet. This crowning lantern is held to surpass all contemporaries in grace of proportion and beauty of form. It is said to be structurally indefensible, that it can be maintained only by iron supports, that it offers but slight resistance to wind and weather, and that it needs ceaseless care and often repairs. But it is the principal point in all views of Newcastle, and sometimes the only one that is visible above the dense gray mists rolling westward up the valley of the Tyne. "A good story is told of its preservation during the siege sustained by Newcastle in 1644, when the Scottish general outside demanded the immediate surrender of the city keys, and said that if they were not sent he would destroy the tower. The mayor put the chief Scotch prisoners in the crown and answered: 'Our enemies shall either preserve it, or be buried in its ruins!'—logic that was conclusive."*

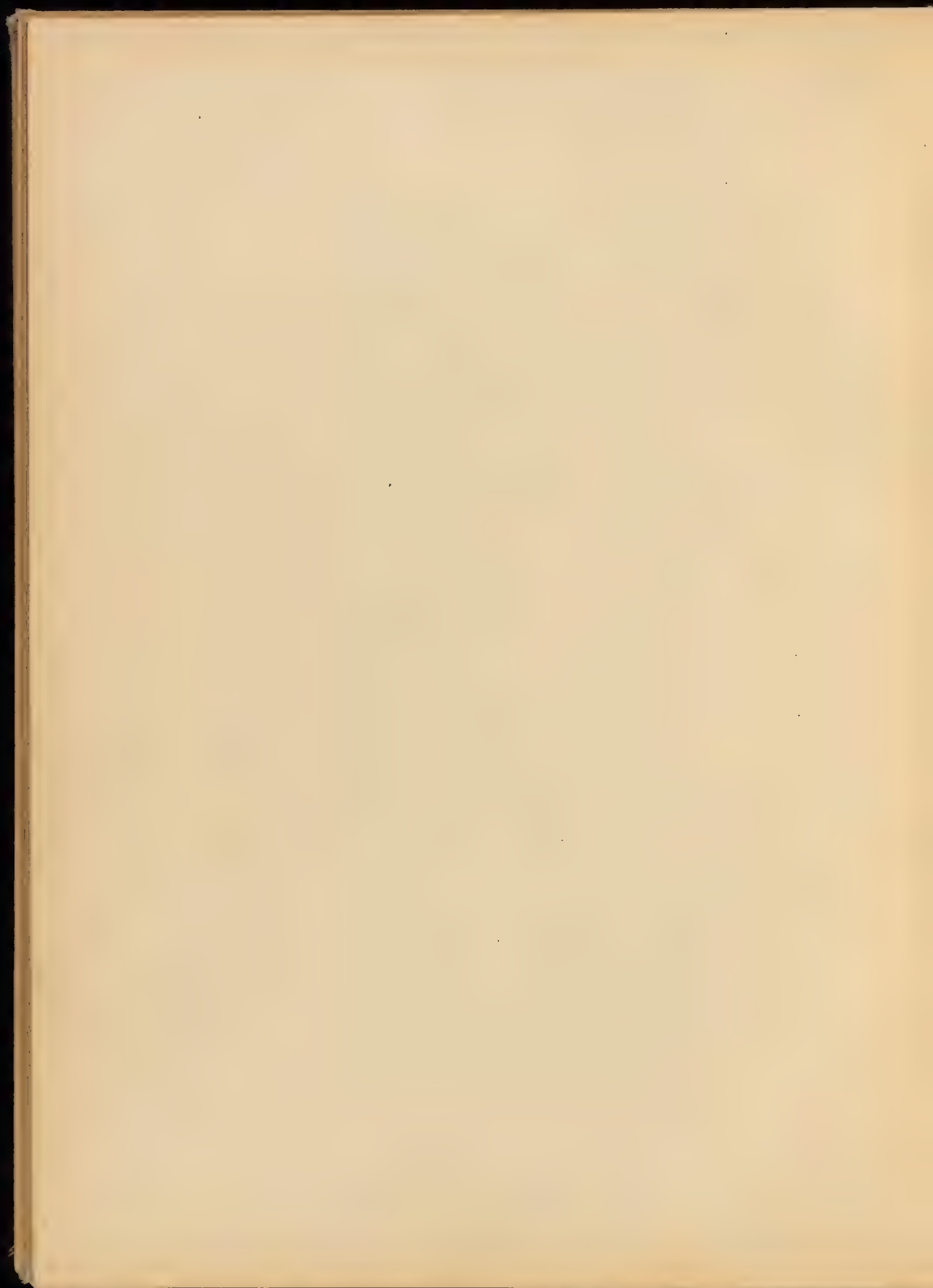
* Hunnewell's "Imperial Island—England's Chronicle in Stone," p. 218.







Cathedral Church of St. Nicholas, Newcastle.



The entire edifice suffered much from the "improvement" havoc of 1783, but is greatly indebted to the restoration conducted by Sir George Gilbert Scott between 1873 and 1877. Flowing Decorated, rapidly passing into the Perpendicular, is its architectural style. At the western end three door-ways afford entrance into a spacious vestibule, separated from the body of the church by a plain wooden screen. Two ranges of low arches and small pillars support a low clere-story. There is no triforium. The pillars are without capitals, and "the plain chamfer of the arches ends in a simple bevel." The windows have heads very much flattened, and the timber roofs are dark and double pitched. One step raises the chancel above the nave. The large organ stands in the north transept, and blocks up the old chapel of St. George. Nine chantries, or side chapels, were formerly burial-places for civic families, and were endowed to perpetuate the chanting of masses for the repose of their souls. Colored glass fills several of the windows, and especially the large pointed one at the east end of the choir. Monuments are many, chiefly mural, occasionally elaborate, and "all are dirty." Reredos, choir-stalls, and general decoration of chancel have all been projected, if not already provided.

Bishop: The Right Rev. Ernest Roland Wilberforce, D.D. Salary, £3500.
No Dean and Chapter.

SOUTHWELL CATHEDRAL.

THE magnificent collegiate church of St. Mary the Virgin in Southwell now contains the *cathedra* of a bishopric that for more than three hundred years has been in abeyance. Situated in one of the most quiet and pleasant, as well as the smallest, cities of England, it has a history reaching backward to the evangelist Paulinus, who, about the year 627, built a church at Southwell, around which the town grew up. Endowed richly at the time of the Conquest, it employed a number of ecclesiastics large enough to constitute a college or chapter, but without a bishop. In 1543 such a functionary was appointed to the see established on this foundation, but the arrangement was not lasting. Queen Mary restored the chapter, and Elizabeth confirmed it. In 1883 the see was again set up, and found a fitting receptacle in this singularly grand and noble edifice. Near to it, on the 6th of May, 1646, at the King's Arms inn, Charles I. surrendered himself to the Scotch Commissioners, and thus made way for the most important changes in both Church and State. During his contest with the Parliament all the ecclesiastical buildings in Southwell were barbarously mutilated. The church was converted into a stable. Some of the iron rings used for tying horses remained in it until 1793. Further damage was wrought by lightning in 1711, and by the year 1804 it had "long been in a state of almost absolute ruin." Thoroughly repaired at the latter epoch, it has recently been restored in a manner that will effectually "help to preserve one of the oldest and most curious and precious of all English churches."

In size and stateliness, plan and character, the collegiate church of St. Mary is a true cathedral, possessed of strong individuality and peculiar beauty, "a character given by bold horizontal lines, carried completely round the nave, by the squareness of the centre tower in outline and ornament, and by the bands of moulding and arcading which cut the western towers into rectangular divisions."* The evil work of Perpendicular architects is apparent in the merciless way in which the vast trellised window opening was cut in the ancient front for the reception of stained glass, without the slightest regard for architectural unity or harmony. The fine west portal has an arch of five orders of well-grouped mouldings, and the doors are of early fourteenth century work. On the south side of the nave the clere-story windows are unique, and form one of the special features of the church; on the north side is a beautiful and uncommon porch, made one with the building by a bold and skilful arrange-

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 242.

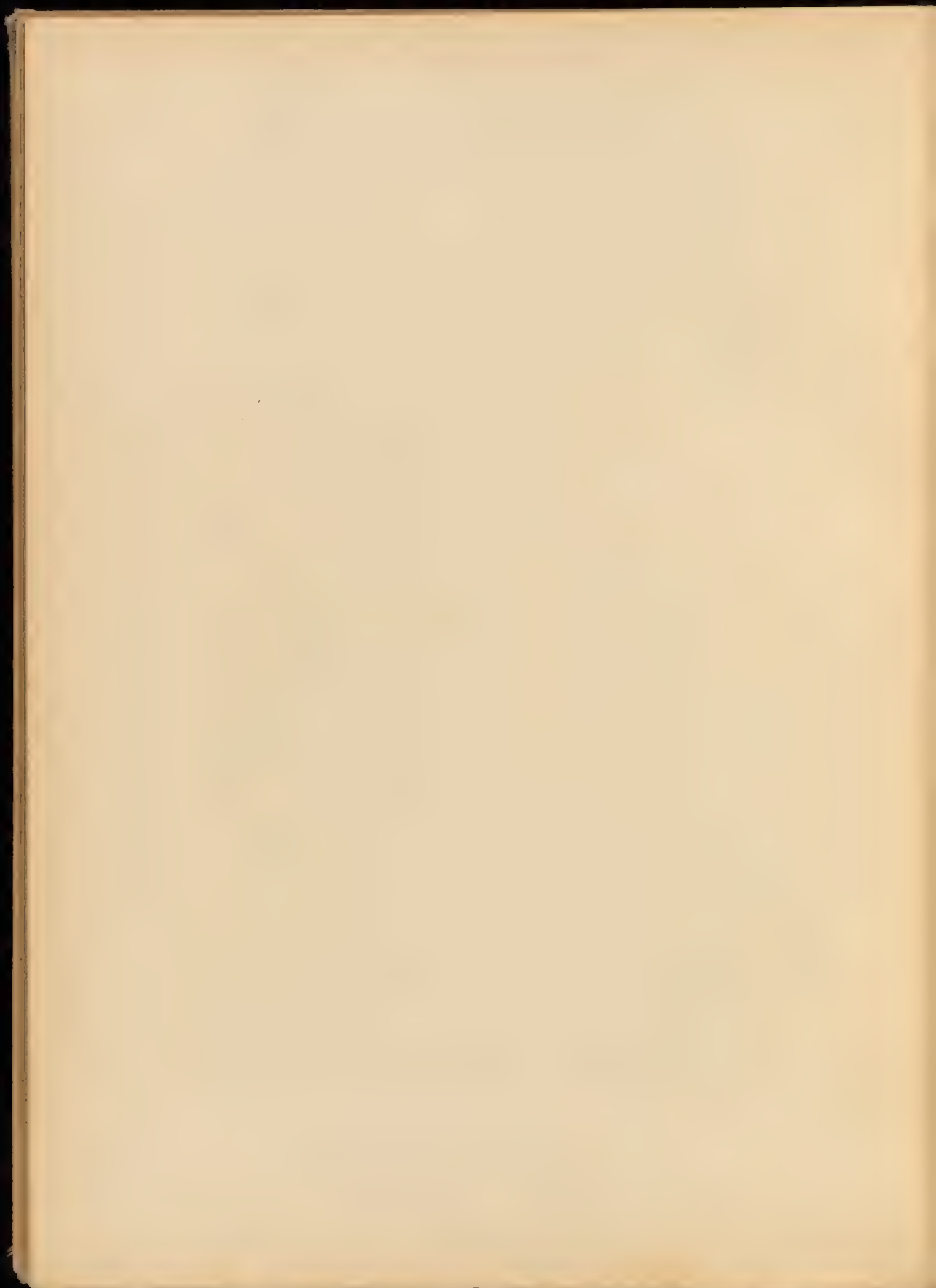




Southwell



Minster.



ment of the string-courses. The transepts retain their original Norman windows, and exhibit "a rare variation of cable moulding." The herring-bone ornament in the gables, also the bear on the north and the lion on the south gable, attract notice. The curious pinnacles on the grave and massive central tower probably flanked these same gables before the roofs were lowered. The Norman church (1100-1150) had apsidal chapels east of the transepts, and a short choir with apsidal aisle-endings, but terminating in a square chancel or *sacrarium*—a very unusual form of this style. None know when the roofs were lowered, but they were raised and the spires placed on the western towers in 1879-1883.

"The exterior of the Early English choir [1230-1250] is as perfect and beautiful an example of its style as the nave and transepts, with which it not only contrasts but subtly harmonizes."* At Aix-la-Chapelle, where the two styles meet, the entire effect is grotesque; "here it shows as a noble and perfect marriage." The singularity of the details "lies in happy grouping and exquisite finish." "The dog-tooth is the only ornamental moulding." The choir is crossed by small square transepts. The east front, which lacks the high gable of the old roof, harmonizing with the lofty pinnacles, "is remarkable for two tiers of four equal-sized lancets, the even number being rare in this position." North of the choir is the beautiful chapter-house (1285-1300), octagonal, strengthened by massive buttresses, with a parapet that "is a rich band of ornament based on a rare modification of the corbel table," and with windows containing very good geometrical tracery. An Early English chapel of very interesting details, and opening into the north transept, fills the space beyond the chapter-house.

Cruciform, very gray, and with all the interest of noble but long-neglected age, the church is no less worthy of study in the interior. Entered by the west portal, the first impression is that of too much light. The massive pillars and low arches, said to be early as the reign of Harold, suggest deeper shadow and more gravity and mystery than are present. Their absence, however, is compensated to some extent by the warm tint received by the pale buff stone. The piers have broad square bases, round capitals, and little of ornament. The triforium arches are low and wide; the ceiling semicircular, with heavy wooden rafters; and the pavement retains portions of the old herring-bone floor. The four beautiful lofty arches of the tower have engaged semicircular pillars, with bold cable moulding. Below three tiers of windows, at each end of the transept, two arches in the wall rest in the middle on a round pillar close to the wall, but detached from it. Of the apsidal chapels only the entrance arches remain. Over the door of a stair to the triforium and tower, in the north transept, is a tympanum stone older than the church, and of curious Byzantine character. The parvise, or sacrist's chamber, over the porch, and the beautiful alabaster monument of Edwin Sandys, Archbishop of York (died 1588), are full of suggestion.

The Decorated rood-screen (1340), of intricate and singular construction, is

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 243.

profusely ornamented. The place of the rood above it is now taken up by the organ. "The interior of the choir is a very fine construction, of extraordinary purity and beauty of proportion." The sedilia are of uncommonly rich Decorated work. Cloister, court, and vestibule of the chapter-house, the building itself, and the splendid door-way leading into it, merit highest praise. "The first impression of this arch is that it is perfectly new, and it is hard to believe that nearly six hundred years have passed since the last strokes of that most skilful chisel were given. Its beauty and purity have been its defence against friend and foe." The delicate sculpture is thought by some to be unrivalled in England. Foliage, heads, birds, beasts, grotesques reveal spirited and original treatment, and are remarkable for drawing as well as undercutting. "Each builder has studied and caught the spirit of his predecessors, in a manner that makes the cathedral of many periods a single and perfect building, telling its one story in many voices, and a fit type of the Church of Christ in every age of the world."*

Bishop: The Right Rev. George Ridding, D.D. Salary, £3000. No Dean and Chapter.

* Professor T. G. Bonney's "Cathedral Churches of England and Wales," p. 247.

GLASGOW CATHEDRAL.

ST. KENTIGERN, or Cyndeyrn, or Mungo, the patron saint of Glasgow, was born at Culross Abbey about A.D. 514. Tradition preserves the memory of his excellent mother, Thenaw, under the local appellation of St. Enoch. The boy grew up to be a favorite disciple of St. Servan, or St. Serf, Bishop of Culross in the Mearns,—that district of the Picts in Britain where Palladius, the comparatively unsuccessful predecessor of Patricius, or St. Patrick, in the evangelical invasion of Ireland, taught after his rejection by the Irish, and where he died about A.D. 431.

Leaving Culross, Mungo planted a monastery at Cathures (Glasgow), on the extreme northern border of Strathclyde, and there established an episcopal see, of which he was the first occupant. From his little wooden church on the bank of the Molendinar he itinerated on foot through the wild regions of Strathclyde and Cambria, which then extended to the mouth of the Mersey, and was very successful in evangelizing the heathen. The accession of a pagan chieftain obliged him to fly to Wales, where he established the monastery of St. Asaph. Recalled by Roderick, successor of the hostile sovereign, he returned to Glasgow, accompanied by six hundred and fifty of his monks. There he flourished miraculously, presiding over his diocese, according to his largely legendary life by Joscelyn of Furness, until he had reached the advanced age of one hundred and eighty-five years. Buried on the site of the cathedral, his body and the bodies of his mother and St. Serf were, according to the "Breviary of Aberdeen," long preserved here as objects of veneration. The wonted supernatural phenomena are said to have occurred at his tomb.

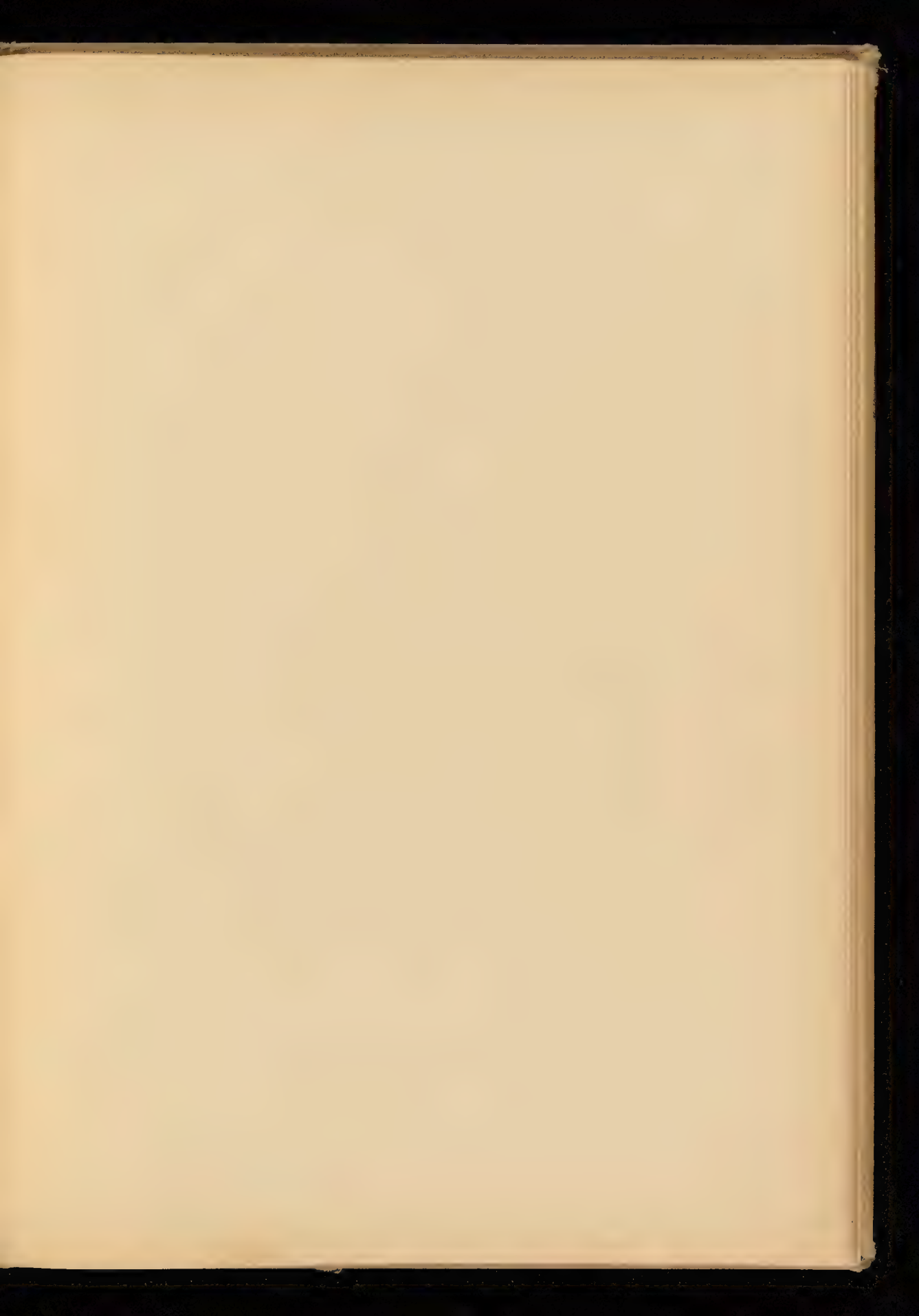
Around the abode and church of St. Mungo, "the Cathedral of the West," grew up a village, under the fostering care of the monks, until it had become a place of importance. Prior to the twelfth century Glasgow Cathedral, located on the site of the present edifice, was a very unpretentious building. The Norman and larger structure which replaced it in 1136, through the munificence of David I., whom James VI. called "a sair saunt to the Crown," was destroyed by fire in 1192. Bishop Joscelyn collected funds for erecting the new one that rose upon its ashes, and was dedicated in 1197. The construction of the present cathedral began about 1238 under Bishop Bodington. Crypt and choir were probably completed in his episcopate. Advancing slowly to completion, its progress was hastened in 1277, under the warlike but patriotic bishop, Robert Wishart, by a grant of timber from the Laird of Luss's forests in Dumbartonshire, wherewith to build a steeple and treasury. In 1400 the wooden

spire was shattered by lightning. Bishop Lauder commenced to replace it with a stone fabric, which was completed by Bishop Cameron. Bishop Turnbull (1450) accomplished nobler work in the foundation of the University of Glasgow, whose convocation was held in the chapter-house finished in 1457. In 1491 the see was elevated to metropolitan prominence through James IV., who in early life had been a canon of the cathedral. Robert Blackadder, the first archbishop, in 1508 constructed the crypt of the intended southern transept which still bears his name. The last Roman Catholic archbishop of Glasgow was James Bethune, consecrated in 1552. In 1560, in consequence of the Reformation, he fled to France, taking with him all the relics, documents, and valuables belonging to the see. At this epoch the edifice was still incomplete, and remained in that condition until a comparatively recent date.

In the destruction which befell Scottish ecclesiastical edifices in the reaction from popery, the cathedral of Glasgow was fortunate. Images and altars were thrown down and broken, as symbols offensive to the new creed, and the roof was stripped of its leaden covering. In 1574, moved by the decay and ruin of "such a great monument," the provost and council, with the deans of the crafts, assessed themselves for its repair, "and holding of it water-fast." Notwithstanding this interest in its preservation the venerable pile is said to have escaped, by a narrow margin, intended demolition at the hands of the Reformers, headed by Andrew Melville and other ministers, who looked upon it as one of the "rookeries" of which the land should be purged. But their design was frustrated by the fierce armed craftsmen of the city, "swearing with many oaths that he who did cast down the first stone should be buried under it." The magistrates were compelled to desist, but appealed to the King. He took the part of the craftsmen, and prohibited the complainant ministers "to meddle any more in that business, saying that too many churches had been already destroyed, and that he would not tolerate any more abuses of that kind." Dr. McCrie, however, when writing the "Life of Melville," found nothing to confirm this story, the truth of which he doubts.

For many centuries the cathedral was one of highest reputation. Penitential visits and offerings thereto at the general jubilee of 1450, proclaimed in gratitude for the extinction of the great papal schism, were declared to be equally meritorious with those made to Rome. It was plentifully provided with the usual paraphernalia, jewels, and ornaments, and its "library-house" contained one hundred and sixty-five volumes, many of which were rare and expensive. Several fine Bibles, works in theology and philosophy, and a very few of the classics, made up this valuable collection. Interiorly the church was enriched by numerous beautiful altars and sculptures. Windows were filled with stained glass, and stalls were richly decorated. But all shared a common ignominy, and were "flung into the Molendinar burn, and the auld kirk," Andrew Fair-service says, "stood as crouse as a cat when the flaes are kaimed aff her, and a' body was alike pleased." Some of the windows were roughly walled up to save the cost of glazing.

From the Reformation to the Revolution of 1688, which re-established the Presbyterian as the State Church of Scotland, the see of Glasgow was filled by

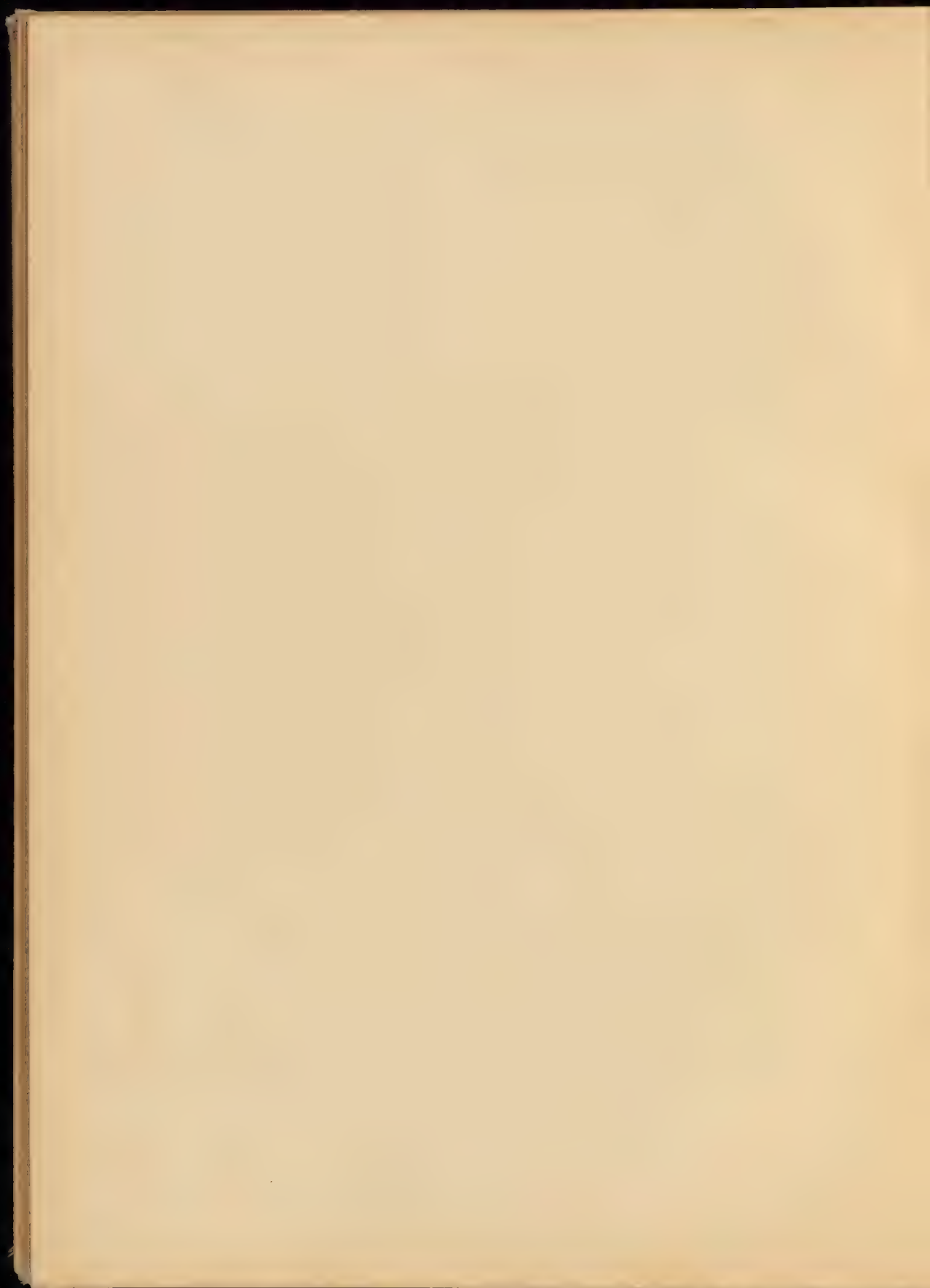




Glasgow C



Cathedral.



a number of archbishops whose tenure of office in several cases was precarious. Archbishop Spottiswood, prior to his translation in 1615, renewed the leaden roof of the church. At the General Assembly, held in this cathedral in 1638, episcopacy was energetically abjured, the Solemn League and Covenant accepted, and its signature made binding upon all who claimed the ordinances of the Presbyterian Church, which was established as the new form of Church polity.

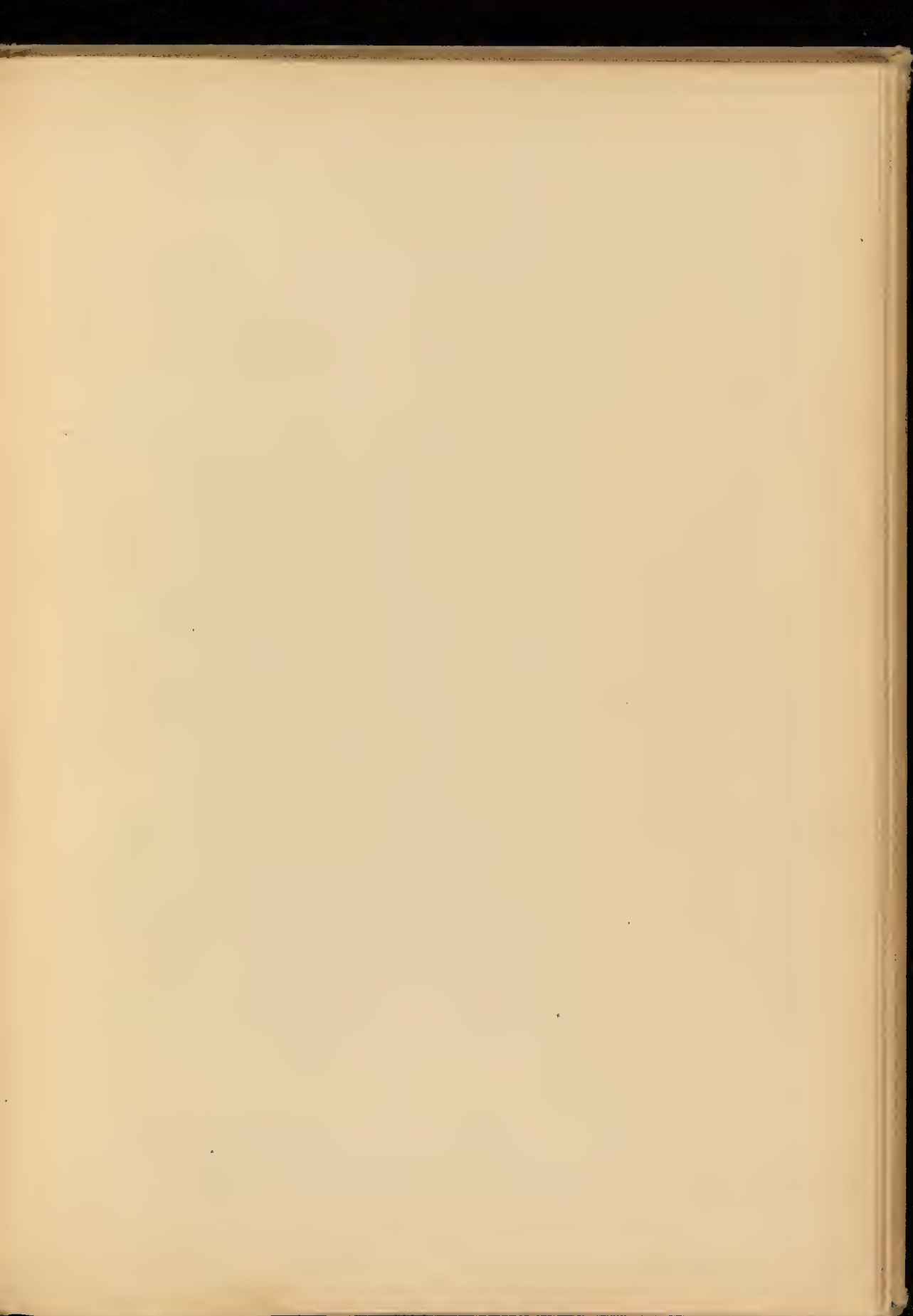
With the exception of the cathedral of St. Magnus, at Kirkwall, Orkney, the great church of St. Mungo is the most perfect specimen of Gothic style in North Britain, "the noblest unmutilated specimen of ecclesiastical architecture in Scotland."* The style is pure Early English, the choir showing the earliest form of Decorated windows. The fabric measures in length from east to west 319 ft.; in breadth, 63; height in the choir, 90, and in the nave 85 ft. Heavy abutments support the external walls. The roof rests on one hundred and fifty massive pillars, and light is afforded by one hundred and sixty windows of all dimensions. R. W. Billings states that "its predominant characters are height and length, and the details are so arranged as, with wonderful felicity, to aid these features."† The roofs of aisles and central departments have a very abrupt slope, and the windows are narrow and lancolated. The projection of the transept beyond the lines of nave and choir is so small that the building scarcely presents the usual cruciform ground-plan, and thus the long perspective is almost unbroken. The spire, evidently of a later date than the rest of the building, is characterized by the canopied windows of a more florid style of architecture. "Windows, buttresses, and gargoyles are so numerous as to impart great richness to the solemn dignity of the old undecorated Gothic." "The largest of the windows exhibit the most exquisite Gothic traceries, and are forty feet high by twenty broad." The central tower and spire rise to an altitude of two hundred and twenty-five feet. In the interior a rich screen separates the rest of the building from the choir—the "dripping aisle"—which is still used as the high church. The gloomy low-browed arches on the right lead to the crypt, so powerfully described by Sir Walter Scott in "Rob Roy" as a place of divine worship in the early part of the eighteenth century, and which occupies the whole area beneath the choir and chapter-house. The light admitted detracts nothing "from an intense feeling of solemnity, to which at the same time the luxuriance and symmetrical solidity of the groined arches impart a sense rather of admiring awe than of gloom." "The groins or arches supported on the piers or pillars, with their finely wrought capitals, flowered like those of York Minster, are of a beautifully ornamented character, having very rich bosses, surpassing what is to be met with in a crypt of any church of Norman or English architecture." In the central portion is the monument to St. Kentigern. The piers are so arranged that vistas are created from every part to the shrine. "The result is one of the most beautiful specimens of vaulting, varied in every compartment" by the "radiating disposition of the supports." The clustered pillars of the choir have rich alto-relievo capitals, while those of the Lady-chapel and nave are plain.

* R. W. Billings's "The Baronial and Ecclesiastical Antiquities of Scotland," vol. iii., p. 2.

† Ibid.

When the nave was added to the choir and crypt, or when the square tower formerly standing at the north-west angle of the cathedral was erected, is not certainly known. The same remark applies to the consistory-house, formerly at the south-west corner of the nave, which may have been intended for a tower, but was converted into a library for the cathedral. With deplorable lack of antiquarian and architectural taste both buildings, although in a perfect state of preservation, were torn down by a royal Commissioner of Works (1835) under pretext of improvement:—no “craftsmen” being on hand to hinder the vandalism. Some good was done in this inartistic attempt to restore the original appearance of the fabric. The crypt was cleared out. Since then others have entirely reconstructed the ends of the transepts, with their lofty windows, repaired the interior of nave and roof, and filled the windows—except those of crypt and chapter-house—with the richest stained glass (manufactured in Munich) to be found in Great Britain. The tomb of the Stewarts of Minto inside, and the lowlier graves of martyred Covenanters outside, the cathedral, together with those in the adjacent necropolis, are singularly suggestive.

Bishop of Glasgow and Galloway: The Right Rev. W. S. Wilson, LL.D.
Dean: The Very Rev. J. Moir, M.A. Like their ecclesiastical predecessors, the Roman Catholics, these dignitaries have other churchly headquarters than the cathedral of St. Mungo.

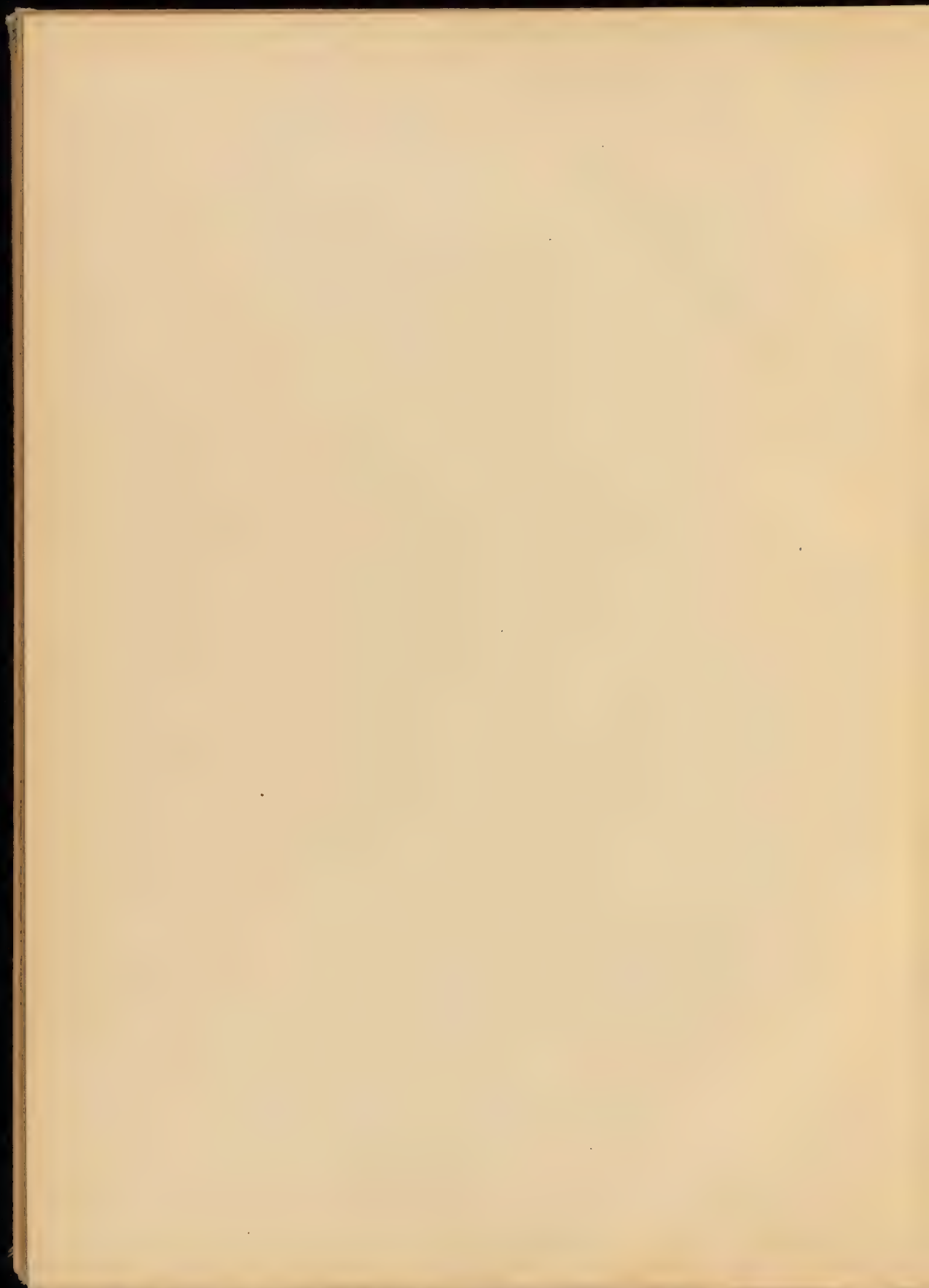




Melrose



e Abbey.



MELROSE ABBEY.

THIRTY-SEVEN miles S. S. E. of Edinburgh, on the southern bank of the Tweed, lie the picturesque ruins of Melrose Abbey, now owned and judiciously preserved by the Duke of Buccleugh. Old Melrose, about a mile and a half to the east of the modern village, once rejoiced in a Columbite monastery, probably founded by Columba or Aidan, and mentioned by Bede as existing in 664. Of no great architectural magnificence, it was destroyed by Kenneth McAlpin in 839. King David II. founded the abbey of Melrose in 1136, and intrusted it to the care of a body of Cistercian monks from Rievaulx, in Yorkshire. These dedicated the buildings to St. Mary the Virgin on the 28th of July, 1146; they also compiled a chronicle of their house from 735 to 1270. Edward II. of England laid the establishment in ruins in 1322; Bruce vigorously prosecuted the work of restoration; and Richard II., in 1385, consigned the incomplete edifice to the flames.

As Melrose Abbey now stands, the main body of the church belongs to the latter half of the fourteenth century and the first half of the fifteenth; many of the other portions are of considerably later date. Architecturally it is a splendid example of the Decorated style, strongly affected by Flamboyant and Perpendicular tendencies, and also by the individuality of some of the builders. Of cruciform plan, it had an extreme length of 214.6 ft., nave width of 69, and transept length of 115.6 ft. In 1545 the noble edifice again suffered at the hands of English enemies—a dishonor revenged by the Earl of Angus upon the invaders at the battle of Ancram Moor. The abbots of Melrose possessed extensive jurisdiction, and the privileges of girth and sanctuary attached to the institution interfered so grievously with the execution of justice that James V. was obliged to assume the character of abbot's deputy in order to punish malefactors. After the Reformation—at which epoch this convent shared in the general reproach of sensuality and irregularity thrown upon the Romish churchmen—the church was altered for the accommodation of Presbyterian worship (1618–1810), and also plundered by builders in search of ornaments for houses. Some richly ornamented fragments of the cloisters remain. Of the whole Sir Walter Scott remarks: “The ruins of this ancient and beautiful monastery afford the finest specimen of Gothic architecture and Gothic sculpture which Scotland can boast.”*

The west end and much of the north side of the church have disappeared.

* “The Border Antiquities of England and Scotland.”—Melrose Abbey.

The elevation of the south side is almost intact. Both the transepts and the east end are externally in very fair preservation. "Part of the central tower is standing, and the sculptured roof still covers the east end of the chancel." The gifted novelist first successfully called admiring attention to the great eastern window of five lights, and of "unparalleled beauty and elegance," in that beautiful stanza of the "Lay of the Last Minstrel:"

"The moon on the east oriel shone
Thro' slender shafts of shapely stone,
By foliated tracery combined.
Thou would'st have thought some fairy's hand,
'Twixt poplars straight, the osier wand
In many a freakish knot had turned,
Then framed a spell when the work was done,
And changed the willow wreaths to stone."

In height the window is thirty-seven and in width sixteen feet. Delicate geometrical tracery fills the upper portion. The entire gable of the south transept is also very beautiful. On the north side of the nave, in the interior, still stand four of the original square piers, one of them wearing a Norman "cap." The west end of the choir is shut off by a massive rood-screen. The choir itself, although largely spoiled by rough seventeenth century work, still exhibits "enough remains of the decorative detail to provoke the admiration and despair of the modern artists in stone. The facile and at the same time elaborate rendering of vegetable forms, such as the Scotch 'kail,' is particularly striking."* Clustered pillars supported the roof, "the pedestals and capitals being elegantly ornamented with foliage and clusters of grapes." The statue of St. Peter with his keys, and of St. Paul holding his sword, are yet entire. "The niches in which the statues were placed are ornamented with the richest and most delicate Gothic carving."

The heart of Bruce found its final resting-place in Melrose Abbey, where Alexander II. had long lain entombed near the high altar. Here also are the tombs of James Lord Douglas, Sir William the dark knight of Liddesdale, and the hero of Chevy Chase. The effects of moonlight upon these graves, and more markedly of burning magnesium wire-light in the darkness, are singularly weird and awesome.

The ancient muniments of the abbey, which, with "profuse piety," was royally endowed with rich revenues and many immunities, are preserved in the archives of the Earl of Morton. They contain, among many interesting documents, one of the very earliest specimens of the Scotch tongue.

* "Encyclopædia Britannica."





Dryburgh



Abbey.



DRYBURGH ABBEY.

“THE simple tombstone of the feudal poet, under the pointed Gothic arches of his ancestral burial aisle,” attracts numerous visitors to Dryburgh Abbey. The local scenery is of the finest in Scotland for water, hill, and forest-bank. The gray ruins rise from a screen of wood sufficiently high for graceful picturesqueness, without altogether exposing their ragged desolation. Some antiquarian eccentricities of recent date add nothing to the beauties of the spot.

A writer in Grose's “Antiquities” has attempted to prove that there must have been a Druidical establishment here, “because the Celtic or Gaelic etymology of the name *Darachbruach*, or *Darabruagh*, or Dryburgh, can be no otherwise interpreted than “the bank of the sacred grove of oaks,” or the settlement of the Druids.

The monastery of Dryburgh was built in Norman architectural style, in A.D. 1150, by David I., who alludes to “the church of the brotherhood dedicated to St. Mary as founded by himself in a charter making large grants to the brothers there officiating.”* It was erected for monks of the Præmonstratensian order, who came from Alnwick, and whose superior held the rank of abbot. The first of these, Robert by name, and his successors are commemorated in “*Liber Sanctæ Mariæ de Dryburgh*,” and in Morton's “*Monastic Annals of Teviotdale*.” In 1322 the fraternity received an unpleasant visit from the retreating army of Edward II. of England, which vented the irritability occasioned by the meagre monastic larder, and the jeers of the monks, in incendiarism. The fierceness of the conflagration is evidenced by the small amount of masonry that it left standing. Robert I. did much towards the restoration of its primitive glories. By the middle of the fourteenth century, wealth and luxury had corrupted the brethren to an extent that could be corrected only by the discipline of the Pontiff. This, however, was committed to the abbot, “for the curious but sound reason that, in their journey to Rome, persons of the character and habits of these licentious churchmen would only find too many temptations to go astray, and might be plunged into still greater excesses.”† Very few of the brotherhood achieved creditable distinction of any kind. The notoriety that fell to the lot of the celebrated bishop Andrew Forman, a gorged pluralist, who held this abbacy *in commendam* (as described

* R. W. Billings's “The Baronial and Ecclesiastical Antiquities of Scotland,” vol. ii., p. 1.

† Morton's “*Monastic Annals of Teviotdale*,” p. 297.

in Pitscottie's "Chronicle," page 255), is an index to the intellectual and moral condition of the times. Forman, it is said, was required to entertain the Pope and cardinals at dinner, and to say grace, because "the use and custom was that, at the beginning of meat, he that ought the house, and made the banquet, should say the grace and bless the meat." The bishop, "who was not ane guid scholler, nor had not guid Latine," was perplexed and put out by the responses of the Italians, and, losing presence of mind and patience, "he wist not weill how to proceed forward, bot happened, in guid Scottis, in this manner, sayand quhilk they understuid not: 'The divil I give yow, all false cardinallis to, in nomine Patris, Filii, et Spiritus Sancti.' 'Amen,' quoth they. Then the bishop and his men leugh, and all the cardinallis themselffis."

The rich abbey of Dryburgh was too near the border to escape the attacks of marauding freebooters longing for the fat cattle and sheep intended for monkish refecton. During the inroad of Richard II. it was again consigned to the torch, and in 1544 was burned by Sir George Bowes and Sir Bryan Layton, at the head of seven hundred followers, "savyng the church." James Stewart, the militant abbot, retaliated in the following year, in company with the Earls of Hume and Bothwell. In the reign of James VI. of Scotland (James I. of the United Kingdom) the domains of the abbey were converted into a temporal lordship. Here Sir Walter Scott, the great "Wizard of the North," deposited the remains of his beloved wife, and "here, too, his own dust was laid (September 26, 1832), in the very centre of all the glories of his chivalrous genius, with nothing but a plain slab raised over him." Here also are the graves of his eldest son, and son-in-law Lockhart. But little of the ancient magnificence of this historic structure remains. The most beautiful fragment is St. Mary's aisle, in which the instructive and entertaining novelist reposes.

ST. PATRICK'S CATHEDRAL, DUBLIN.

ST. PATRICK, the apostle of Christianity in Ireland, is best known through his own brief writings—his "Confession," and "Epistle to Coroticus," both of which are satisfactorily authenticated. The genuineness of the first is admitted by a long list of Protestant and Roman Catholic authorities.

Belief is nearly unanimous that St. Patrick was born in Armoric Gaul, about A.D. 377. He himself states that his father was Calphornius, a Roman magistrate (*decurio*) and a deacon, the son of Potitus, a presbyter in the church, who lived in the village of Benavem of Tibernia, where, at the age of sixteen years, Patrick was captured, in company with a great many others, and subjected to captivity in Hibernia. There he was bought by Milcho of Dalvidda, now in the county Antrim; and by him employed in herding cattle for the next six years.

The influence of early religious training became strikingly apparent at this afflictive epoch in frequent prayers, and intense love and fear of the Almighty. "A hundred prayers in a day, and nearly as many at night," attested his deeply devotional nature. To snow, frost, and rain he seems to have been indifferent. In worldly business he was exemplary. Dreams and visions naturally came to one of his enthusiastic yet heroic temperament. Near the close of his sixth year of involuntary servitude he dreamed that on the sea-coast he should find a vessel by which he could return to his parents. The vessel was found, but passage was roughly refused. Retiring from the spot, he began to pray, and was soon followed by one from the ship, who kindly volunteered the desired accommodation. Three days afterwards he was again on some land, the name of which he fails to mention, and after twenty-eight days of travel through a desert country safely reached home. Great rejoicings attended his return, and father and mother entreated him never again to leave them.

What followed the home-coming of Patrick is not certainly known. Mediæval biographers, such as Probus and Joscelyn, either following popular legend or evolving history from their own imagination, write of his studying with St. Germain of Tours, attending a monastery near the Mediterranean, and receiving ordination at Rome from the Pope. But their narratives, prepared between six and seven hundred years after his death, adduce not the shadow of proof for these special statements. It suited the purpose of Joscelyn to write such a life of the Irish saint, about A.D. 1130, as would probably serve the political interests of his superiors, and the vaulting ambition of his ecclesiastical head. Dr. D. De Vinne remarks that "he represented St. Patrick and the early Church of Ireland in the fifth century as exact models of his own in the twelfth."*

* McClintock & Strong's "Cyclopædia of Biblical, Theological, and Ecclesiastical Literature," vol. vii., p. 775.

All that is really certain of Patrick's experience between his return from Ireland and the beginning of his missionary labors in that country is contained in his "Confession." In a dream he saw a man named Victorius coming to him from Ireland, and bearing a great number of letters. While reading one of them the zealous enthusiast thought that he heard the voices of inhabitants living near the woods of Floclu unanimously beseeching him to come and "walk" among them. Deeply moved, he awoke. Accompanying circumstances induced him to believe that this was a divine call to preach the Gospel in Hibernia. Obedient thereto, but against the pleadings of family and friends, he set about the fulfilment of his mission. Neither bishop, nor council, nor pope had anything to do with this daring attempt to win over a pagan people to the faith of Christ.

Dates and names are sadly wanting in his, as in much of contemporaneous biography; but it is probable that his apostolic ministry in Ireland began about A.D. 420, when nearly forty-three years of age. Gildas (A.D. 549) does not mention him, neither does the Venerable Bede (A.D. 731). Irregular evangelism, then as always, met with scant favor from the constituted authorities of the Church. Persecutions necessarily fell to his lot, and to that of the early disciples. But the common people heard him gladly. The ruling classes and the higher order of Druids wished to kill him. St. Patrick tells us that, "Everything they found with us they seized, and bound myself with fetters; but on the fourteenth day the Lord delivered me, and what was ours they returned." ("Confession," p. 22.) The infant Church endured its trials firmly. The founder scarcely alludes to his own share, except in grateful thanks for deliverance.

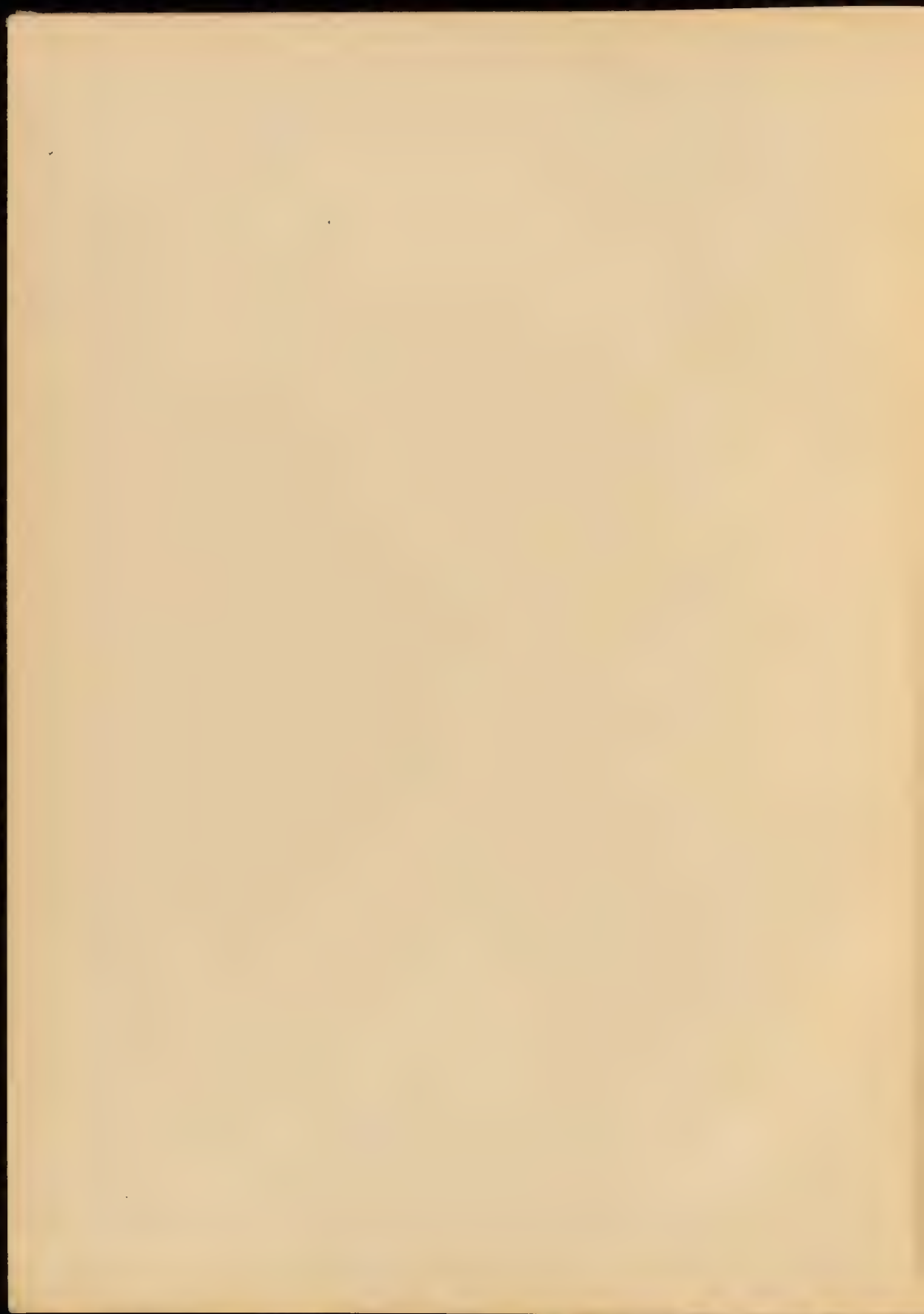
There is a Pauline dignity and self-respect in the "Epistle to Coroticus," in which he announces his episcopal character: "*Ego, Patricus, indoctus, scilicet, Hibernione, constitutum episcopum me esse reor: à Deo accepi, id quod sum.*" On his own authority alone, derived immediately from the Great Head of the Church, he evangelized, organized, and superintended the Irish Church for thirty-four years. While thus officiating, he excommunicated the British pirate who had carried off some of his recent converts into slavery.

Not until the twelfth century did Irish Christianity profess any degree of submission to the see of Rome. Not until then were the Irish Christians, or the godly and devoted missionary, fully recognized by the Papacy. Joscelyn's "Life" of the latter designedly paved the way for both events. Malachy, a member of the old evangelical church of St. Patrick, went to Rome and there obtained the *pallium* and papal investiture. Subsequently he received the honor of canonization, and that long before Patrick was officially sainted. Lanfranc, Archbishop of Canterbury, after the consecration of Malachy, ordained several Dano-Irish bishops for the new hierarchy, thereby ignoring the ancient Irish ministerial succession. Henry II. of England, commissioned by Pope Adrian, called a synod to meet at Cashel in 1172, in order that the Church of Ireland might be conformed to that of Rome. Assimilation was slow but sure, and resulted in an ecclesiasticism more sincere, fervid, and intolerant than that of Rome itself.

St. Patrick was a thorough student of the Holy Bible, and in his "Epistle



St. Patrick's Cathedral, Dublin.



to Coroticus" "calls upon every family to read it to the people." Iona, the evangelical "Star of the West," to which England is so deeply indebted, and to which central Europe owes so much for its religion and letters, was founded by St. Patrick or his immediate followers. About A.D. 455 he wrote his "Confession" in "homely Latin," directing it to his "Gallican brethren, and the many thousand spiritual children whom God had given him." Copies of this and of his other work probably found their way into Continental monasteries, and thence, about 1660, into the writings of the fathers, collected by the Bollandists. From them they passed (1848-1860) into vol. liii. of Migné's "Patrology."

Dying near Armagh, March 17, 455, in the seventy-eighth year of his age, his memory has been perpetuated by the Irish, not only in their own green isle, but wheresoever wars and emigrations have driven them. Like the Asiatic Christians, the early Hibernians celebrated the dying rather than the birthday of their saints. His piety, zeal, self-denial, and beneficence are worthy of due commemoration. His meekness was equalled only by his practical ability, his unselfish usefulness only by his marvellous success. Unlike many missionaries, he never left the field of his toils. The legend that he expelled all reptiles from Ireland is, perhaps, but a figurative fashion of describing his wonderful triumph over the old paganism. His resting-place at Down, in Ulster, is still venerated by the people, but his church was destroyed in the reign of Henry VIII., and his remaining relics were scattered by the soldiers of Elizabeth or Cromwell.

Near the well at Dublin where St. Patrick baptized his converts he erected a church whose site is occupied by the present cathedral. Gregory of Scotland, with his followers, in 890, worshipped in the original pile. John de Comyn (1190), the first English Archbishop of Dublin, raised the church into a collegiate establishment—taking down the old parochial building of Patrick, and erecting "on its site a fair edifice," which was solemnly dedicated "to God, Our Blessed Lady, and St. Patrick." Henry de Loundres, his successor, elevated the church to cathedral rank, and appointed a dean and chapter; thus, according to Archbishop Alan, uniting it "with the cathedral of the Holy Trinity in one spouse, saving to the other church the prerogative of honor." In 1362 the cathedral was burned down through the carelessness of John, the sexton. About eight years after that Thomas Minot repaired part of the calcined structure, and also built a high steeple of hewn stone. The fierce militant spirit of that and following centuries blazed forth in the soldierly exploits of dean John Colton (1380), and in the armed affray within the cathedral between the earls of Kildare and Ormond, with their adherents, in 1492. No worse desecration was inflicted in 1528, when, under Edward VI., it was used as a common hall to the Four Courts of Judicature. Dean Bassenet (1540) was another warrior who by force compelled the chapter to surrender all its revenues and possessions to the Crown. Philip and Mary, in 1554, reconstituted the old order, which was dissolved by the stern Cromwellians in 1651. In 1661 a National Synod, and also the Convocation, met in the cathedral, and the use of the Lady-chapel for a place of worship was granted to the French Protestant refugees. William III. worshipped in St. Patrick's after his triumphal entry into Dublin; but much more

memorable than that occurrence is the connection of dean Jonathan Swift, the distinguished writer, wit, patriot, and politician, with it. Laudably anxious to preserve and embellish the fabric, he contributed liberally to the supply of its needs, and as liberally execrated the memory of Henry VIII., the great spoliator. Since his demise the great events of the cathedral's history have been the successive installations of the Knights of the Most Illustrious Order of St. Patrick, and the complete restoration of the building by Sir Benjamin Lee Guinness, the celebrated Dublin brewer. This was completed at an estimated cost to the princely and unsolicited donor of about \$700,000. A brilliant assemblage attended the reopening services, and congratulated each other on the virtual reconstruction of a sanctuary which by time and violence had been reduced almost to a heap of ruins. In 1872 the General Synod of the Church of Ireland enacted that St. Patrick's should be a "National Cathedral, having a common relation to all the Dioceses of the Church of Ireland." It also modified the constitution of the chapter.

As it now stands, the cathedral church of St. Patrick is an example of the Early English style of Pointed architecture, with specimens of later periods. Cruciform in ground-plan, it consists of nave, choir, north and south transepts, all with aisles, and an eastern or Lady-chapel. The limestone tower at the north-west angle is the work of Archbishop Minot, in 1370, and the granite spire which crowns it of Bishop Stearne, in 1705. Mason assigns to the building an extreme length of 300, nave breadth of 67, transept length of 157, tower height of 120, and altitude of spire from the ground of 221 feet. North and south aisles have been wholly rebuilt, clere-story repaired, triforium restored, stained glass placed in the windows, seats and stalls of knights and prebendaries richly carved and ornamented, sedilia of Caen stone provided, rich pulpit and magnificent organ supplied, and the nave adapted to congregational worship.

In monuments St. Patrick's Cathedral is wealthy. Among them is that of Dean Pakenham, rebuilder of the Lady-chapel; Archbishop Ussher, "the greatest luminary of the Irish Church;" St. Patrick, the patron saint; Richard Boyle, Earl of Cork, and his Countess, surrounded by their sixteen children; Richard, Earl of Mayo, assassinated while Viceroy and Governor-general of India; John Philpot Curran, one of the most illustrious of Irish orators; Carolan, "last of the Irish bards;" Samuel Lover, the novelist and artist; Duke of Schomberg, killed at the battle of the Boyne, in 1690; Archbishop Richard Whately, the Earl of Rosse, Dean Swift, and Mrs. Hester Johnson, the "Stella" of his writings, and of numerous loyal soldiers and civilians. The bronze statue of Sir B. L. Guinness, at the right of the south-west porch in the church-yard, was erected by his fellow-countrymen in grateful remembrance of his restorative work particularly. Bells, clock, antiquities, all deserve close attention. The future of St. Patrick's Cathedral, with its chapter of twenty-one prebendaries and four dignitaries, is full of promise.

Archbishop: The Right Rev. and Hon. Lord Plunket, D.D. Dean: The Very Rev. John West, D.D., V. G.

CHRIST CHURCH CATHEDRAL, DUBLIN.

DUBLIN is unique among the cities of the United Kingdom of Great Britain and Ireland, in that it boasts possession of two Protestant cathedrals. Christ Church is sometimes styled the Church of the Holy Trinity. The "Black Book" of this corporation states that its vaults were constructed by the Danes before the advent of St. Patrick in Ireland, and that he celebrated mass in one of them. However that may be, it is matter of history that in 1038 Sitric, the Danish prince of Dublin, gave to Donat, bishop of that see, a place where the arches or vaults were founded, on which to erect a church in honor of the Blessed Trinity. These arches covered a small oratory, or that part of it in which the shrine of the saint, or other sacred deposit, was placed. The stone roofing prevented accidents from fire, and preserved a reference to the cryptic monastic cell, which was held in popular veneration.

The members of the religious community here established were secular canons, bound to such regulations as the bishop prescribed. Laurence O'Toole, Bishop of Dublin in 1163, converted them into canons regular of the order of Arras, a branch of the Augustinians, and also enlarged the church edifice. The "obituary" of Christ Church preserves the names of some of the successive priors. In 1172 Henry II. confirmed all the rights and liberties belonging to the priory. Strongbow and Fitz-Stephen, and after them Raymond le Gros, added to the building. The latter is said to have built the choir, steeple, and two smaller chapels. In 1180 was brought from Armagh, and bestowed upon this church, "a stone altar, and the most holy staff of Jesus, which St. Patrick used to carry in his hands."* Joscelyn (1185) relates that with this staff the apostolic missionary "collected every venomous creature in the island, to the top of the mountain of Cruagh Phadruig, in the county of Mayo, and from thence precipitated them into the ocean." Unfortunately for Ireland, this miraculous staff was abstracted by Nigel M'Aid in 1134, and in 1538 was brought back from Armagh, and publicly committed to the flames. The original loss, however, did not hinder many liberal patrons from richly endowing the foundation. John Comyn rebuilt the cathedral in 1190. In 1216 Milo le Brett gave timber from his wood of Maynclare for its repair, or that of the attached houses. In 1300 "a final and amicable arrangement was made between the prior and canons of the Holy Trinity and the dean and chapter of St. Patrick's Cathedral, which was strengthened by the common seal of each chapter. The principal

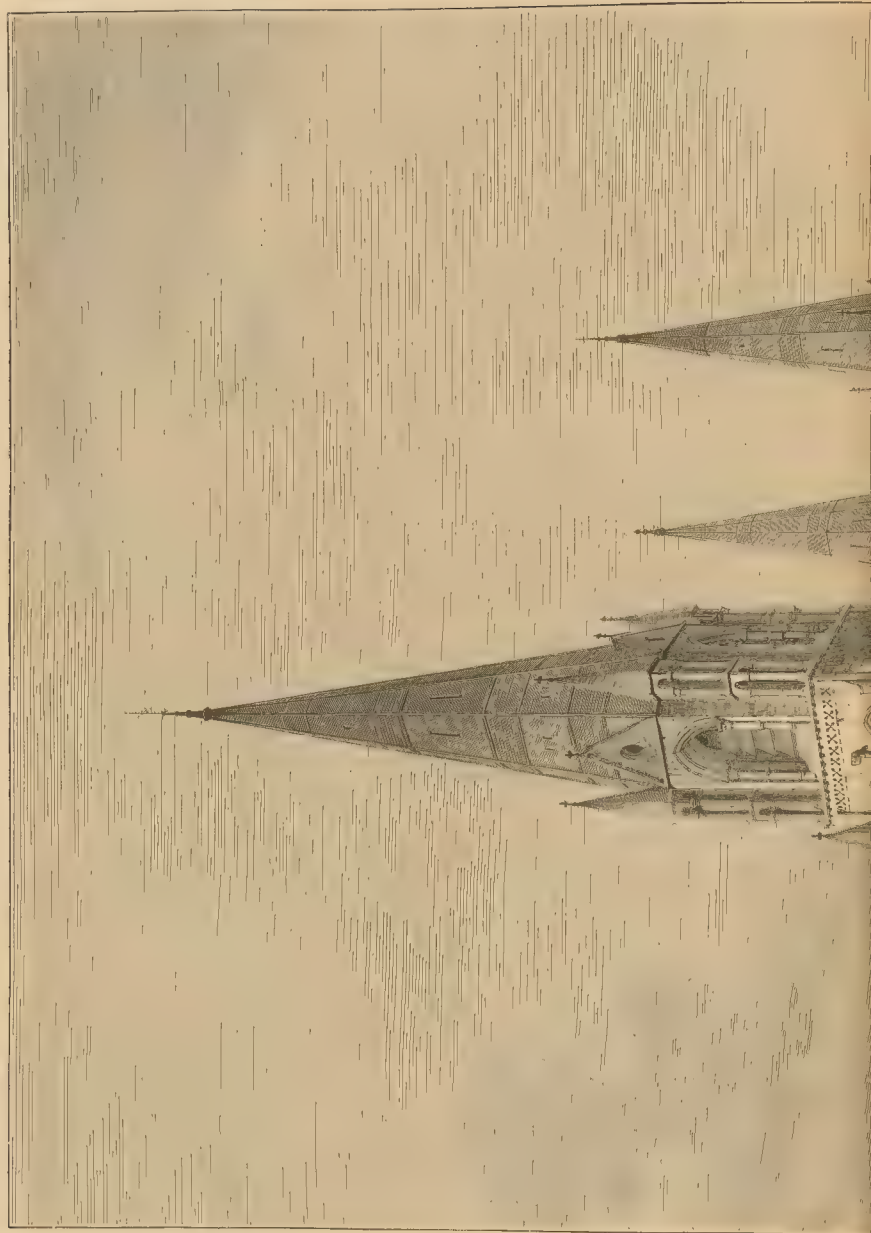
* "History of Dublin," vol. i., p. 287. Warburton, Whitelaw & Walsh.

heads of it were: That the archbishop should be consecrated and enthroned in Christ Church; that each should be called cathedral and metropolitan; that Christ Church, as being the greater, the mother, and the older church, shall have the precedence in all rights and concerns of *that* church; that the cross, mitre, and ring of every archbishop, in whatever place he died, should be deposited in Christ Church; and that each church should have their turn in the interment of the bodies of their archbishop, unless otherwise ordered by their wills."* In 1362 Archbishop John de St. Paul was buried in this church, of which he had rebuilt the chancel. By this time it had become a famous repository of relics, among which was the shrine of St. Cubie, stolen by the citizens of Dublin from the Welsh. Pilgrims enjoyed the rights of sanctuary during their stay in the city. In 1487 Lambert Simnel was crowned here, after a sermon preached by John Payne, Bishop of Meath. In 1512 the Earl of Kildare built St. Mary's Chapel in the choir, and in his last will bequeathed his best gown of cloth and purple to make dresses for the priests. Henry VIII., in 1541, by letters-patent changed the ecclesiastical constitution of the priory into that of a dean and chapter, confirmed their ancient estates and immunities, and created Payneswick, the last prior, the first dean. The Liturgy was first read in Ireland in the English tongue at this cathedral. Queen Mary, in 1553, restored the Roman Catholic ritual, which held its place for six years, when it finally gave way to the reformed manner of worship. With changes of the old religious order came the decay of reverence which in 1559 permitted a Parliament to be held in the church, in a room called the Common House—probably the House of Commons. Among the relics hitherto preserved and exhibited were a crucifix that was said to have spoken twice, the staff of Jesus, a thorn of our Saviour's crown, part of the Virgin Mary's girdle, some of the bones of apostles Peter and Andrew, and a great many of sundry martyrs, including St. Thomas à Becket. In 1803 Charles Lindsey was consecrated Bishop of Killaloe, and Dean of Christ Church in 1804.

In extreme length of nave and choir Christ Church measures 260, and of the transept 110, while the extreme breadth of either is 80 feet. The accessories of the building are excellently blended, and its architectural features of no common kind. Among the monumental tombs, that attributed to Earl Strongbow, the invader of Ireland, is the most noticeable. It represents the redoubtable warrior, clothed in mail, in a recumbent position, with his wife Eva at his side. Here the tenants of the church lands were long accustomed to pay their rents. The smaller tomb by the side of Strongbow's (or Desmond's?) is supposed to be that of his son, whom he killed. Not the least poetic in this mortuary assemblage of mementos is the figure of a child on the monument of Dr. Abbot, of Dublin. The recent restoration of this historic cathedral has been effected through the liberality of Henry Roe, distiller, who expended £200,000 upon the work. Cathedral service by a full choir, every Sunday morning at eleven o'clock, is a great attraction to those who enjoy that mode of divine worship.

* "History of Dublin," vol. i., p. 279. Warburton, Whitelaw & Walsh.







Cork Cathedral.



CORK CATHEDRAL.

CORROCH, or *Corcagh*, the Irish name of Cork, signifies a swamp, to which the location of the city on two marshy islands in the river Lee justly entitles it. Here, on the site of an ancient pagan temple, St. Fionn Bar, the famous anchorite from Gougane Barra, founded a monastery about the year 622. To the seminary connected with this institution it is recorded that seven hundred scholars flocked from all parts of the country. Long prior to this date the Irish were renowned for their love of letters, and for that attachment to conventual religious life which earned for Erin the title of "Island of the Saints." Some of Fionn Bar's pupils, such as St. Coleman, acquired the fame of eminently successful evangelists. His church seems to have survived the settlement of the Danes, the conquest by the English, and the ravages of the Cromwellians.

The cathedral of St. Fionn Bar stands on the south side of the southern stream, and is the second successor of the original structure, which was badly injured during the siege of the city by the army of King William III. This remained in ruinous condition until 1725, when it was taken down. Rebuilt ten years later, the Doric successor was of small size, and of plain interior and exterior. Revived interest in ecclesiology induced the local members of the United Church of England and Ireland, under the leadership of Bishop Gregg, to subscribe over £100,000 for a modern edifice adapted to the liturgical worship of the subscribers. Burgess, of London, supplied plans and specifications. The laying of the foundation-stone by the diocesan on the 12th of January, 1865, was immediately followed by erection of the handsome and commodious superstructure. This is an approach to Early French in style, but is really an independent design. Celtic and Anglo-Norman peculiarities have all been avoided. The body of the cathedral having been completed by means of the original fund, the two western towers were then added at the expense of William Crawford and Francis Wise, two munificent citizens of Cork.

The list of St. Fionn Bar's successors up to A.D. 1266 is of doubtful authenticity. His own relics, enclosed in a silver shrine, were carried away from the cathedral in 1089 by Dermot, son of Turlough O'Brien, when he pillaged Cork. St. Nessan is said to have occupied the see when vacated by its founder. In 1292 Bishop Robert MacDonagh was thrice fined for presuming to hold pleas in the ecclesiastical courts for matters belonging to the Crown. In 1324 Philip of Slane was sent in embassy to the Pope by Edward II., and acquitted himself with such address that on his return he was made one of the Privy

Council of Ireland. Pope Martin V., in 1430, united the diocese of Cork with that of Cloyne, and appointed Jordan, Chancellor of Limerick, to the see. The last Roman Catholic bishop before the Reformation was John Fitz-Edmund, of the noble family of the Geraldines, appointed by the Pope in 1499. Dominic Tirrey, who favored the Reformation, was appointed to the bishop-stool by mandate of Henry VIII., and held it for twenty years in direct opposition to the papacy. Matthew Sheyn, appointed by Queen Elizabeth in 1572, in his enmity to the veneration of images, burned that of St. Dominic at the high cross of Cork (1578), to the great grief of the people. William Lyon, consecrated Bishop of Ross in 1582, had been a sailor, whose gallantry in several actions with the Spaniards was acknowledged by Elizabeth's promise of promotion to the first vacant office in her gift. That happened to be the bishopric of Cork and Cloyne, for which the bold mariner promptly applied. Its annexation to his own diocese in 1586 was a special token of royal favor. Unlike Launcelot Blackburne, the ex-buccaneer Archbishop of York, Bishop Lyon did not disgrace the episcopal office, either by excessive conviviality or by amorous susceptibility to feminine charms. John and Richard Boyle, relatives of the great Earl of Cork, next held the see in succession. The latter was buried within the cathedral in 1644. After the death of Bishop Synge, the bishopric of Cloyne was detached from the united dioceses of Cork and Ross, and held separately until all three were legally reunited under the provisions of the Church Temporalities Act of William IV. Bishop Brown (1709-1735) left legacies to the cathedral library, widows and children of poor clergymen, and the poor of St. Fionn Bar's parish. It was in Cork that William Penn, afterwards Governor of Pennsylvania, embraced Quakerism:—an example followed by several soldiers of the garrison.

Bishop of Cork, Cloyne, and Ross: The Right Rev. Robert S. Gregg, D.D. Before the disestablishment of the Church of Ireland the Chapter of Cork consisted of dean, precentor, chancellor, treasurer, archdeacon, and twelve prebendaries.

ST. GERMAN'S CATHEDRAL.

CONNECTED by a causeway with the town or city of Peel in the Isle of Man is a small islet, containing little more than seven acres, on which are the crumbling ruins of a magnificent castle, episcopal palace, and the cathedral church of St. German. Like Iona, the sister island of St. Patrick is no longer a centre of religious life and activity. Lofty pillars, bending arches, hollow galleries, dismantled altars, are there; but the pomp, power, and piety formerly associated with them have gone—forever? Prof. P. A. Munch, an eminent Scandinavian scholar, assumes that the term Sodor, being one of the denominations of the insular bishopric of Sodor and Man, was the primitive name of this once important but now deserted rock. The assumption is probably sustained by many papal documents.

St. German is said to have come from Auxerre to Britain in company with Lupus, Bishop of Troyes; to have been a Canon of Lateran, and one of the disciples of St. Patrick; and to have been appointed by the Irish patron saint to rule over the infant church in Mona. He placed the episcopal see on this "certain promontory," introduced the liturgy of the Lateran, and so settled religious affairs that the people did not relapse into paganism. His stay seems to have been short, for in 448, the year after his installation, he raised the shout of "Hallelujah" throughout the British camp in Flintshire so loudly that the hostile Saxons, assembled in battle-array, fled in every direction. This was regarded as miraculous, and gained for him, notwithstanding a concupiscent and most irregular life, the honor of canonization. The Manx Cathedral was then dedicated to him, and eventually received his remains.

The church is cruciform in shape, and consists of chancel with underlying crypt, transepts, central tower, nave, and south aisle. It is built of local coarse gray stone, coigned with red sandstone. In length the choir is 36.4, nave 52.6, base of tower—east to west—26, whole structure about 114 feet. The transept is 68.3 by 19, height of choir and nave walls 18, and thickness 3 feet. Norman, Early English, and Decorated styles meet in the architecture, which is said to resemble that of Drontheim in Norway, with which it was for many years ecclesiastically united. Alterations in the edifice have been numerous. Bishop Simon (1226–1247) is generally acknowledged to have rebuilt the choir. Nave and transepts are of later date. Five plain lancet-windows are in the north wall of the choir. Under them are two arched recesses which may have been sedilia, or sepulchres for the early bishops and kings of Man. Bishops Wymundus (1151) and John (1154) are reported to have been buried in St. German's Cathedral; but of that, or of the original church, not a single known trace remains. Bishops Simon (1245), Mark (1303), Huan Hesketh (1510),

John Phillips (1633), Richard Parr (1643), and Samuel Rutter (1662), were all interred in the existing edifice. The latter was the friendly counsellor and coadjutor of Charlotte de la Tremouille, who heroically defended Lathom House against the Parliamentary forces under Fairfax. Here lies the infant child of Bishop Wilson, of whom the simple but touching record is inscribed in his diary: "June 3rd, 1703, my little Alice died;" also the dust of a lady whose Runic monument, though much defaced, yet bears the words: "— raised this cross to his wife Astrith, the daughter of Utr" (Ottar). The cathedral is still used as a burial-place for strangers, or mariners who have perished on the coast. The absence of any roof forbids enthronization of prelates within its walls, as was customary till near the close of the eighteenth century.

The parapet of the tower is 68, and the top of the belfry 83 feet from the ground. Around the transepts runs a heavy corbel table. The crypt beneath the choir is perhaps the most interesting feature of the church. This is reached through a door, under the fourth window on the south side of the choir, at the entrance to a dark series of steps concealed in the wall, and is 34 feet long by 16 broad. "It is barrel-vaulted, has thirteen diagonal ribs, springing from the same number of short pilasters on either side, and is lighted by a small aperture under the east choir window." This crypt was chiefly used for the incarceration of ecclesiastical culprits. A door-way, 2.4 feet wide, together with the remains of a flight of steps, leads from the north side of the crypt into a small enclosure, a few feet square, and with high walls, abutting upon the north wall of the choir. In this damp, dismal dungeon Eleanor Cobham, wife of Humphrey, Duke of Gloucester, uncle of Henry VI., and Lord Protector of England, was immured on a charge of witchcraft and high-treason. Only an hour's exercise every day was permitted to her in the little yard, where she could see nothing but the patch of sky overhead. Here, deprived of society, light, and almost of food, the unhappy wife and mother passed fourteen dreadful years from 1441 to 1455, when death brought release from her woes. Until 1780 this singular cellar was used for the imprisonment of civil as well as ecclesiastical offenders. The Quakers especially suffered between 1656 and 1662.

Bishop Hildesley neglected his fabric, and Bishop Wilson hastened its ruin by appropriating the lead to the roofing of St. Patrick's Church, under authority of an act of Tynwald, dated October 20, 1710. Prelate, patron, and diocese passed sentence of dissolution upon their cathedral, and agreed to despair of its restoration. When St. Patrick's Isle had ceased to be the residence of lord and governing body, they probably thought "that the services of the Church could more efficiently be carried out upon the main-land."* Money was lacking for restoration worthy of the former edifice. Since then the Church's wealth has multiplied, her shrines have been restored on every hand, "but still St. German's stands a ruin on the rock of Peel. She waits the benefactor to arise. She asks the zeal of Churchmen to make her what she was."†

Bishop: The Right Rev. John W. Bardsley, M.A. Salary, £2000. Dean and Chapter: None.

* R. Sodor and Man. Bonney's "Cathedral Churches of England and Wales," p. 272. † Ibid.









